

GUIDE  
TO  
THE DUKE OF EDINBURGH'S  
COLLECTION





# A GUIDE

TO THE

WORKS OF ART AND SCIENCE,

COLLECTED BY CAPTAIN HIS ROYAL HIGHNESS

THE DUKE OF EDINBURGH, K.G.

DURING HIS

FIVE-YEARS' CRUISE ROUND THE WORLD IN  
H.M.S. 'GALATEA.'

(1867-1871.)

AND LENT FOR EXHIBITION IN

THE SOUTH KENSINGTON MUSEUM.

FEBRUARY, 1872.

(*THIRD EDITION.*)



LONDON:

PRINTED BY JOHN STRANGEWAYS, CASTLE STREET,  
LEICESTER SQUARE.

# A GUIDE

TO THE

WORKS OF ART AND SCIENCE

RESERVED BY THE NATIONAL MUSEUM

THE DUKE OF EDINBURGH, &c.

BY THE

REVEREND FATHER JOHN JAMES, &c.

OF THE

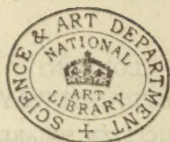
(1857-1871)

AND THE SOUTH KENNEDY

THE SOUTH KENNEDY

THE SOUTH KENNEDY

THE SOUTH KENNEDY



q 6/92

2.8.72



# CONTENTS.

---

	PAGE
CHART . . . . .	4
PREFACE . . . . .	5

## CHAPTER I.

OUTWARD VOYAGE—TRISTAN D'ACUNHA—CAPE OF GOOD HOPE —AUSTRALIA—CLONTARF—ADDRESSES—BIRDS—HOME- WARD VOYAGE . . . . .	13
---	----

## CHAPTER II.

NEW ZEALAND — PRESENTS FROM NATIVES — WEAPONS — ADDRESSES . . . . .	31
--	----

## CHAPTER III.

TAHITI—SANDWICH ISLANDS—MUSIC . . . . .	41
---	----

## CHAPTER IV.

JAPAN AND CHINA—RECEPTION OF HIS ROYAL HIGHNESS BY MIKADO — LACQUER-WARE — BRONZES — CHINESE AND JAPANESE PORCELAIN . . . . .	45
---	----

## CHAPTER V.

MANILA — SINGAPŪR — PENANG — INDIA — ODE FROM A TEACHER AT DELHI—METALWORKS—ARMS AND ACCOUTRE- MENTS—LORD MAYO AND INDIAN ART—CONCLUSION . . . . .	57
APPENDIX (HAWAIIAN AND TAHITIAN MELODIES) . . . . .	67
PLAN OF CASES IN EXHIBITION . . . . .	77



## PREFACE.

---

NO Preface to this 'Guide' to the Duke of Edinburgh's Collection is perhaps more suitable than the Correspondence printed hereafter. It has therefore been extracted from the official Catalogue.

CLARENCE HOUSE,

*1st December, 1871.*

MY DEAR LORD RIPON,

In the course of my various cruises and travels in different parts of the world during my command of H.M.S. 'Galatea,' it has been my good fortune to enjoy unusual opportunities of bringing together a collection of objects of various descriptions, specimens of Oriental art, such as bronzes, porcelain, and brocades, of arms of different nations, and of natural history. At the same time I have become possessed of a series of most interesting water-colour drawings by Messieurs Brierly and Chevalier.

The collection is hardly unpacked as yet; but it has occurred to me, that before arranging it at Clarence House it might interest many (whether from what it contains of artistic merit or not) if I were to send it, or at all events a selection from it, to the South Kensington Museum, for exhibition to the public.



The map illustrates the voyage of HMS Beagle, starting in Europe and heading south to South America. Key locations and dates marked on the route include:

- Europe:** Departed England (May 19/71), Azores (May 1/71), Funchal (May 1/71), Madeira (May 1/71), Cape Verde (May 1/71), Canary Islands (May 1/71).
- South America:** Rio de Janeiro (July 15/67), Monte Video (March 11/71), Falkland Is. (Feb 24/71), Cape Horn (Feb 24/71).
- South Atlantic:** Tristan da Cunha (August 16/67), Cape of Good Hope (August 16/67), Mauritius (May 24/70).
- Indian Ocean:** Madras (March 21/69), Calcutta (March 21/69), Singapore (March 21/69), Java (March 21/69), Sumatra (March 21/69), Borneo (March 21/69), Celebes (March 21/69), Sulu (March 21/69), Mindanao (March 21/69), Philippines (March 21/69), China (March 21/69), Japan (March 21/69).
- Asia:** Canton (March 21/69), Hong Kong (March 21/69), Shanghai (March 21/69), Peking (March 21/69), Tientsin (March 21/69), Hankow (March 21/69), Yokohama (March 21/69), Kobe (March 21/69), Osaka (March 21/69), Kyoto (March 21/69), Tokyo (March 21/69).
- Australia:** Sydney (March 21/69), Melbourne (March 21/69), Adelaide (March 21/69), Perth (March 21/69), Fremantle (March 21/69), Albany (March 21/69), Esperance (March 21/69), Port Phillip (March 21/69), Phillip Island (March 21/69), Port Phillip (March 21/69), Phillip Island (March 21/69).
- Oceania:** New Zealand (March 21/69), Auckland (March 21/69), Wellington (March 21/69), Christchurch (March 21/69), Dunedin (March 21/69), Invercargill (March 21/69), Bluff (March 21/69), Port of Spain (March 21/69), Port Antonio (March 21/69), Port-au-Prince (March 21/69), Cap-Haitien (March 21/69), Port-au-Prince (March 21/69), Cap-Haitien (March 21/69).





## PREFACE.

---

NO Preface to this 'Guide' to the Duke of Edinburgh's Collection is perhaps more suitable than the Correspondence printed hereafter. It has therefore been extracted from the official Catalogue.

CLARENCE HOUSE,

*1st December, 1871.*

MY DEAR LORD RIPON,

In the course of my various cruises and travels in different parts of the world during my command of H.M.S. 'Galatea,' it has been my good fortune to enjoy unusual opportunities of bringing together a collection of objects of various descriptions, specimens of Oriental art, such as bronzes, porcelain, and brocades, of arms of different nations, and of natural history. At the same time I have become possessed of a series of most interesting water-colour drawings by Messieurs Brierly and Chevalier.

The collection is hardly unpacked as yet; but it has occurred to me, that before arranging it at Clarence House it might interest many (whether from what it contains of artistic merit or not) if I were to send it, or at all events a selection from it, to the South Kensington Museum, for exhibition to the public.



Under these circumstances I make the offer to you, and if you think it desirable to accept it, the collection is at your disposal as soon as you choose to have it.

I remain yours very truly,

ALFRED.

---

SOUTH KENSINGTON MUSEUM,  
22nd December, 1871.

SIR,

I have the honour to acknowledge the receipt of Your Royal Highness's letter containing the handsome offer to allow the interesting and valuable collection of objects of various descriptions made by Your Royal Highness during your travels in different parts of the world to be exhibited to the public at the South Kensington Museum, before they are finally arranged at Clarence House.

I beg to offer to Your Royal Highness my best thanks for the loan of these objects, which will be full of interest to the visitors to the South Kensington Museum, and to assure you that I am most grateful for the proof which is thus afforded of the appreciation which Your Royal Highness feels for that useful Institution.

I have the honour to be, Sir,

With the highest respect,

Your Royal Highness's most faithful and  
obedient servant,

(Signed) RIPON.

His Royal Highness

THE DUKE OF EDINBURGH, K.G.

&c. &c. &c.

Clarence House.

The objects and sketches forming H.R.H. the  
Duke of Edinburgh's Collections occupy many

cases and cover many screens in the North Court of the Museum. The attention of visitors is especially directed to the plan (page 77), to which reference will from time to time be made.

From the nature of certain of the mementos of the 'cruises,' it has been found desirable to arrange such objects together irrespectively of their proper chronological order. For instance, the Addresses are more or less grouped near one another, as are also the Trowels, Mallets, &c.

The Collections of Birds and of Shells fill two groups of cases.

The Works of Art and Arms are, for the most part, arranged according to Countries, in separate cases.

The Catalogue adopts principally a chronological arrangement, and the entries therein have been cut up and pasted on cardboard to make labels which are affixed to the objects themselves.

A considerable interest is given to the Exhibition by the fact that H.R.H. the Duke of Edinburgh spent several days in personally superintending the placing out of the objects, and in supplying valuable information for the Catalogue.

The present compilation has for its aim to connect the principal events which occurred during



the cruises, with the objects and sketches now exhibited, and to give descriptions of those which are rendered important by their historic, artistic, or scientific features.

From a work entitled *The Cruise of H.M.S. 'Galatea,'* by the Rev. John Milner and Mr. O. Brierly, published by W. H. Allen and Co., I have obtained many facts which occurred during 1867-68.

I have had the advantage of referring directly to original Memoranda written by Mr. G. Cambridge, who was with the Duke during his cruises, and to Documents kept by desire of H.R.H. the Duke of Edinburgh, and the information obtained from them is considerably enhanced in interest by the additional fact that it has not hitherto been printed or published.

I have received from Mr. A. B. Mitford very valuable information regarding the objects in the Japanese and Chinese sections.

As there may be some little difficulty in tracing the voyages of H. M. S. 'Galatea,' as shown in the copy of the Chart (p. 4), the following analysis of the route showing the more important places visited by His Royal Highness, has been drawn up:—

On leaving England in 1867, the first cruises

undertaken were in the Mediterranean. On the 11th June the 'Galatea' left Gibraltar for Rio Janeiro, which port was reached on the 15th July. From Rio she proceeded to the Cape of Good Hope, touching at Tristan d'Acunha on the 5th August (see Sketch by Mr. Brierly, No. 826). The Cape was made on the 15th August, and here the Duke stayed some time. On the 12th October the 'Galatea' experienced very rough weather off St. Paul's Island (rendered notable by the 'Megæra' disaster), and a sketch full of vigour and very evident truth has been made of the surging billows, in the trough of which the 'Galatea' is being tossed about (see Painting No. 831). Adelaide was reached on the 30th October, 1867; Melbourne, November 23rd, Hobart Town on the 6th January, and Sydney on the 21st January, 1868. Here His Royal Highness remained some two months, and would have proceeded on further cruises had not the attempt upon his life been made. A view of the place where this cowardly act was perpetrated is given in Sketch No. 843, by Mr. Brierly.

In April, 1868, the 'Galatea' returned to England. Towards the end of 1868 the Duke of Edinburgh once more set forth, and touching in succession at the Cape of Good Hope, Perth,



Adelaide, Sydney, reached Wellington on April 11th 1869. Thence he went to Port Lyttelton, Christchurch, Dunedin, and Auckland (New Zealand). Tahiti, was made on the 19th June, and after remaining there some weeks H.R.H. left for the Sandwich Islands (18th July, 1869). On the 29th August, the 'Galatea' anchored in the Bay of Yedo, Japan. The Duke stopped at Yedo about a fortnight, and was received and entertained by the Mikado (*see* Mr. Chevalier's Sketches, No. 878-886). The following places were arrived at upon the dates marked opposite to them :—

Tientsin . . . .	Oct. 2, 1869.
Peking . . . .	Oct. 9, „
Hongkong . . . .	Nov. 2, „
Canton . . . .	Nov. 6, „
Manilla . . . .	Nov. 12, „
New Johore (Singapúr)	Dec. 2, „
George Town (Penang)	Dec. 11, „
Calcutta . . . .	Dec. 22, „

The Duke visited many interesting districts and cities in the Bengal Presidency, taking part in boar and tiger hunts, of which excellent records have been painted by Mr. Chevalier. Visits were likewise paid to Bhurtpúr, Lucknow, and Bombay.

On the 24th March, 1870, H. M. S. 'Galatea,' left Madras for Ceylon; which was reached on 30th March, 1870.

Starting in April, 1870, from Ceylon, the order of the various stoppages is thus:—

Mauritius . . . . .	May 24, 1870.
Cape of Good Hope . . . .	June 21, „
Wellington . . . . .	Aug. 28, „
Sydney . . . . .	Sept. 15, „
New Caledonia . . . . .	Nov. 26, „
Auckland . . . . .	Dec. 8, „
<i>Viâ</i> Cape Horn, Falkland Isles	Feb. 24, 1871.
Monte Video . . . . .	March 11, „
The Azores . . . . .	May 4, „
Plymouth . . . . .	May 19, „

Thus, H. M. S. 'Galatea,' under the command of H. R. H. the Duke of Edinburgh, may fairly be said to have traversed the chief oceans of the world in her cruises during 1867, 1868, 1869, 1870, and 1871.

A. S. C.







# A FIVE-YEARS' CRUISE ROUND THE WORLD.

---

## CHAPTER I.

OUTWARD VOYAGE—TRISTAN D'ACUNHA—CAPE OF GOOD HOPE—  
AUSTRALIA—CLONTARF—ADDRESSES—BIRDS—HOMEWARD  
VOYAGE.

IN January 1867 H.M.S. 'Galatea' was commissioned by Captain H.R.H. the Duke of Edinburgh, who, having spent some time in the Mediterranean quitted Gibraltar on the 11th June, 1867. A view of this departure has been painted by Mr. Brierly (No. 822, screen 2), who during this first cruise accompanied H.R.H. In three days the 'Galatea' anchored in Funchal Roads, Madeira (*see* Sketch No. 823, back of screen 2), and after a month's passage, during which the 'line' was crossed without any observance of the usual ceremonies, the port of Rio Janeiro was made on the 15th July (No. 824). From Rio the 'Galatea' set sail on the 23rd July (*see* Sketch No. 825), the week's stay having been diversified by Imperial courtesies—a ball given by the English merchants, boat-races, &c. The weather seems to have been very unpropitious during this time. In the course of the passage to the Cape, a short visit was paid to



Tristan d'Acunha (*see* 826, screen 1), the largest of a group of three unimportant islands about 1200 miles south of St. Helena, and 1500 west of the Cape. There are about sixty inhabitants upon this island, the principal of whom is a man named Green, the successor, to some extent, of the original self-created governor of the place—William Glass—whose white marble tombstone was erected in the graveyard at the request of Mr. Benjamin Boyd, by whom funds were provided for that purpose when he visited the island in 1841. The Duke was entertained by Green in his cottage, and upon quitting the island a suggestion was made and adopted that the settlement should go henceforth by the name of 'Edinburgh' (*see* Sketch No. 826). On the 15th August the Cape of Good Hope was reached, and the 'Galatea' having anchored in Simon's Bay, H.R.H. and suite proceeded on shore to the Admiralty House, where he was entertained by the Commodore.

On the 19th August the Duke went on shore, and received addresses from the inhabitants of Simon's Town and from a deputation of Malays. The town was gaily bedecked for these ceremonies, which appear to have passed off most successfully. At the military lines outside Cape Town, the municipality presented an address, and towards evening the town was reached. H.R.H. proceeded to Government House, and at night the town was illuminated.

Some three weeks were devoted to the receiving of addresses, attending public meetings, laying the first stones of public buildings, &c.

On the 6th September the Governor, Sir Philip Wodehouse, K.C.B., started with the Duke on an elephant-

hunting expedition. The head of the fine animal shot by the party is a grand trophy placed near the collection of birds, by the side of an oil-colour painting by Mr. Brierly (see No. 829, and **F** on plan). A vivid description of the incident is given by His Royal Highness in a letter to the Prince of Wales. This letter was published in the *Cruise of the Galatea*, and the following extract is given. Describing the time when the elephant was actually bearing down upon the hunting-party the Duke writes thus :—

‘I had standing next on my right, George Rex, a farmer of the Knysna, and head man of the hunt, and faithful Smith, who never left me, close behind me ; and close behind Rex stood Tom Rex, his brother, Archibald Duthie, and George Atkinson, also farmers of the neighbourhood. These four had settled to keep their fire to the last, and never fired. Next to George Rex stood Sir Walter Currie with (I can’t call it a rifle) an enormous engine, No. 6, single-barrelled, and throwing a conical bullet about four to the pound. On my left, General Bisset, Captain Gordon, and Captain Taylor, the Military Secretary. That was the party. As soon as the elephant saw us, he gave up his chase and charged us. There was so much excitement prevailing, that I thought I had better wait as long as possible. The sight of this enormous beast towering above us, and coming on at this tremendous pace, which one can scarcely understand so unwieldy an animal in appearance going, was magnificent ; his ears, which are three times as large as those of the Ceylon elephant, spread out square on each side. I could not help being reminded by it of a ship with studding sails on both sides. When he had reached about twenty-five yards from us, I fired at his head ; the bullet struck, and he instantly seemed to stop himself as much as he could, and I gave him the shell just over the left eye, at which he swerved to the left and shook. Two or three others fired, and by this time he was nearly broadside on, when Sir Walter Currie’s engine went off, with the bullet through his neck, and he rolled over, as I may say, at our feet, for seven yards was the outside he was from us as



he lay, and we cheered lustily. He, however, continued struggling for some time, and I put four more bullets into his heart at about three yards. His height, as one measures a horse, was ten feet; the height of his head must, of course, be added to this; girth, 16 feet 6 inches; length from tip of trunk to tip of tail, 23 feet 5 inches.'

On the 2nd October the 'Galatea' set sail for Adelaide. About eight or nine days afterwards she encountered very rough weather, lasting two or three days, and culminating in a cyclone, which, according to the accounts since published, rendered the 'situation' perilous. The sketch No. 831, screen 1, was made by Mr. Brierly during the intervals of lull in the storm. As may be well judged therefrom, the position of the deck at times so nearly approached the perpendicular that none of the sailors could walk about with safety. Those who had the temerity to venture were invariably hurled back to the lower bulwarks. It was about this time that the 'Galatea' was near St. Paul's,—the scene of the grounding of the 'Megæra.'

Adelaide was reached on the 30th October. In case marked **J** on plan will be found No. 22. It is a finely-worked silver casket, the base of which consists of a piece of malachite. Under the arms of the Town of Adelaide and forming the ornamental features of the front, are two small and delicately carved bas-reliefs—one, in which the principal objects are ostriches; the other, in which kangaroos are more prominent. At the corners of the casket are little statuettes of natives. This work is the first which the Prince received upon landing in Australia, and it was presented with a loyal address (not exhibited) by the Corporation of Adelaide.

In this case (**J**) are arranged the various specimens

of silversmiths' work from South Australia. The bits of quartz, with gold encrustations, should be noted, as well as the nuggets from the Ballarat mines (No. 44). Mr. George Verdon, C.B., presented to His Royal Highness some rough pieces of gold ore, which are neatly mounted as a pair of sleeve-links (No. 53). The central trophy of épergnes displays very careful workmanship. Without detracting from this quality, one may be permitted to regret the weakness of the art they display. The chief features of the compositions are fern-leaves, and these are treated in a naturalistic way, little or no consideration having been paid to the sense of their adaptation for ornamental purposes. With some slight modifications their *raisons d'être* as decorations could easily be made apparent. However, the Australian silversmiths are not far behind their brethren of the mother-country, and all are, it is hoped, gradually becoming alive to the true principles of art.

The vase made from an emu egg (No. 49) is a modest artistic work, placed in juxtaposition with the before-named silver-work. The gold mounting upon it is judiciously applied, and harmonises well with the rich dark-green colour of the egg. Nos. 50 and 51 (vases of egg-shells) should be remarked for the etching upon them. No. 32 (the fore-paw of a kangaroo mounted in silver) should not be overlooked.

The handsome trowels, mallets, spades, &c., which are testimonies of the many works initiated under the direct patronage of the Duke, completely fill the two sides of case B. These highly decorated implements, are further examples of the absence of a proper appreciation for decorative art on the part of their producers. The



golden trowel (No. 18) on the left hand of the south side of the case was presented to the Prince on the second day of his arrival in Australia.

Case A is devoted to addresses from numerous and far separated communities. Elaboration of ornament, which is ineffective, and simplicity in treatment giving a good effect, are brought into somewhat strong contrast by the large yellow-tinted address from the town of Adelaide, and by the address of the British inhabitants at Yokohama. This latter is merely a manuscript on white paper with broad gold margins, on a roll the ends of which are enriched by tips of ivory ornamented with little devices in golden lacquer. At the right-hand side of this is the address of the Chinese inhabitants at Victoria which is notable for its style of expression; it is addressed 'to the Illustrious Son of the Mighty Sovereign beneath whose beneficent rule it is our glory and happiness to abide.' After reiterated assurances of loyalty, the address concludes with a prayer that His Royal Highness 'will convey our sentiments of deepest respect and devotion to the great Queen, whose power excels that of all earthly monarchs, whose virtues illuminate the world, and whose happiness consists in the happiness of her people—that Queen whose subjects it is our pride to be accounted.'

On the east end of the case A is an address (No. 364):

'FROM THE REVEREND PIARATANATISSATARUNNANSE,  
'TO H.R.H. THE DUKE OF EDINBURGH.'

The verses written upon No. 365 commence with the English translation of the four following stanzas, which

in parts are almost humorous on account of their odd forms of expression :—

I.

Long live the Queen of England, the pure of heart, revered ;  
A blessing to her people still, to all mankind endeared.  
Her throne is set in England, that world-ensheltering shore,  
The chosen home of learning, which waxes evermore.

II.

May he be victor ever, the graceful and serene,  
Royal, illustrious as a gem, the well-loved of our Queen,  
Who graces well her ancient throne, and fills the earth with  
fame,  
And wins the hearts of all who do meet homage to her name.

III.

All hail the bright pure Lakshmi, who sprang from ocean's  
foam,  
High Vishnu's bride, who rules supreme, o'er every royal home.  
Hers is the thready lotus, with countless petals rare,  
The chosen seat of Brahma, which makes the waters fair.

IV.

Of all the many realms that own our Sovereign Lady's sway,  
The Lady of the English Land, resplendent as the day ;  
A land for power and wealth renowned among those mighty  
lands ;  
Far, far, away, is Lanka's Isle—of small account it stands.

The lead-pointed ivory and gold stylus, with which the characters are inscribed upon the leaves, is placed above this composition, which is translated in Pali and Sinhali. This was presented by the native chiefs of the Southern Province of Colombo. At the opposite end



of the case hangs the address (No. 368)—one of great interest from the flowery language in which the legend is couched. Like most of the Hindu fictions, this one has scarcely any plot. It is entitled, 'A Nuzzar to His Royal Highness the Duke of Edinburgh, K.G., K.T., G.C.S.I., from Sir T. Madavo Row, K.C.S.I. Travancore, 1870.' There are at least 120 reed slips. The quotation given occupies the two sides of the first slip only, from which an estimate may be easily formed of the whole length of the story, of which there are five or six translations into dialects such as Pali, Canarese, Sinhalis, Hindee, Persian, and Telégu. The English account fills forty-three of the slips, and commences thus:—

‘While the whole multitude filled with joy were waiting without the palace, Rama beheld his wretched father sitting with Kaikeyi on an elegant couch. His countenance withered up with sorrow. Then Rama humbly bowed at the feet of Kaikeyi, and the eyes of the Maharajah were overflowing with tears, and he could only exclaim, “O Rama !” Rama, seeing his father’s countenance filled with tears, was seized with fear as though his feet had touched a serpent ; for Dasuratha was convulsed with grief, like the ways (*sic*) of the sea during a storm, or like the sun during an eclipse, or like a sage who has told a falsehood. And Rama bowed to Kaikeyi, and said, “O mother, tell me how I have offended the Maharajah.”’

Kaikeyi then replied, that some time ago the Maharajah had sworn two oaths. The first was that her own son Bharata should be installed as coadjutor with the Rajah ; the second, that Rama, the rightful heir, should be exiled. Rama, with an admirable obedience, resigns himself to the fate that the vow of his father has secured for him. The court—excepting, of course, the

exacting Kaikeyi, are reduced to great grief at the prospect of his withdrawal. The preparations for his departure commence with his leave-taking of his mother, Kausalya. He finds her in her house praying, and entirely ignorant of the misfortune which is impending. Rama discloses it, and Kausalya falls 'down to the earth like the bough of a saul lopped by the axe of the forester.' After bemoaning the untoward prospect her sorrow turns to anger, and she counsels her son to return to the Maharajah, who, under the wicked influence of Kaikeyi, has been induced to act cruelly towards Rama. Kausalya further tells Rama, that if the Maharajah refuse to withdraw his sentence of exile, he 'without remorse should slay him, for he has sunk into childhood and rendered his old age contemptible.' A new character here is introduced, in the person of Lakshmana, a younger brother of Rama. He means to assist Rama, whom he calls 'his master,' in regaining his proper position as heir to the Raj.

Rama, however, turns a deaf ear to all these exhortations and tempting promises. He bears in mind the nature of the vow under which his father has been forced to act, and proceeds to take leave of his wife Sita. She implores him to permit her to accompany him; but he warns her of the hardships she would have to undergo if she did, and tells her of the dangers of the forest and the rivers, where 'there are serpents and crocodiles and sharks—the roaring of the lions and the thundering of the cataracts are frightful to hear.' She replies in a passionate outburst of true conjugal sentiment, and perseveres in her prayers to go with him: she fears none of the dangers he talks about. Rama still refuses to accede to her desire, so Sita pours forth upon him a torrent of cruel



insinuations and harsh taunts that he no longer loves her. Rama, not being proof against this, agrees to take her. Lakshmana also determines to accompany his brother.

During these scenes a rumour of the projected exodus has spread amongst the people of the city, who are thunderstruck at the bare idea of this shameful treatment of Rama, the heir presumptive. To this succeeds a feeling against the Maharajah, of whom Rama goes to take his final farewell. The Maharajah collects his retinue and wives about him, and in their presence declares that the impending calamity is due to a vow made by him while fatally infatuated with the wicked Kaikeyi. He concludes by imploring Rama not to quit the kingdom; but Rama remains steadfast to his purpose of fulfilling the oath. Then the Chief Counsellor, Sumantra, steps forward and addresses Kaikeyi, and tells her she should release the Rajah from the fulfilment of the unjust oath she by cunning imposed upon him. The will of the wife should bow to the will of the husband. Rama is beloved by the inhabitants of Ayodhya, and if she persists in holding the Rajah strictly to his vow, the court and the people will leave the Raj to accompany Rama—thus will the Rani Kaikeyi and her son Bharata be forsaken, and in solitude will govern a deserted city. The oration has no effect upon the Rani. Accordingly the Rajah orders that 'the army, composed of four bands and laden with wealth, the beautiful dancing-girls and musicians, and rich merchants,' are to accompany Rama in his journey, and remain with him until his desires are accomplished. The prospect of being deprived of the wealth and glory of the Raj at length arouses Kaikeyi, who declares that her son Bharata cannot rule over a city rendered so worthless.

Here the virtuous and self-sacrificing Rama interposes and says:—

‘O Raja of Rajas, what occasion have I for soldiers or for followers, who have abandoned all society and enjoyment to live on the wild produce of the forest? Who, having given away an excellent elephant, is desirous of possessing the grass rope which binds it round? O Lord of the world, what occasion have I for troops? Bring hither, I pray you, the raiment of bark, the spade wherewith I may dig for the roots, and the basket covered with leather in which I may carry them: these are for me, who am to reside fourteen years in the jungle.’

In reply, Kaikeyi herself, with unparalleled malignity, fetches the articles asked for, and orders Rama, Sita, and Lakshmana, to change their garments for the bark robes. Sita, however, shudders at having to wear a rough bark dress. She has always been clad in silken robes, and her delicate skin could not bear the coarse dress brought for her. Moved to indignation by the prospect of so shocking an infliction upon Sita, the suite execrate Kaikeyi for her remorseless cruelty. The Rajah hereupon assumes an authority which one almost hopes would be sufficient to avert the exile of Rama. He orders dresses and riches to be supplied to Sita, enough to last her fourteen years. These are at once produced, and the trio, Rama, Sita, and Lakshmana, quit the city for fourteen years’ journeyings in the wilderness.

Mention must also be made of the address from the inhabitants of Lanka (No. 367), written on wooden leaves, inclosed by richly carved ivory covers, and strung together with silk cords fastened to the covers by golden knobs. After a reference to the welfare of the nation under the

reigns of 'Dootoo Gamonoe, Pandita Prakkrane, and Raja Singha,' the subjects state that their country 'was never so auspiciously governed as by the English Government, advancing the prospects of the colony by the introduction to it of the wonder-working telegraph and railway, which never existed before; promoting the worldly welfare of its inhabitants; conceding to the people the enjoyment of the liberty of conscience and of opinion; aiding the development of its material resources, and committing the advancement, as at present, of its affairs to a ruler who has at heart the welfare of the people and the promotion of industry. Whilst continuing in the enjoyment of these blessings, it has pleased our Most Gracious Sovereign to manifest a further regard for our colony by desiring that the Prince, who is precious to her as one of her eyes, should include in his visit to the East our Colony; and it has pleased your Royal Highness to conform yourself to that desire, and to resolve in paying a visit to us: thus have we been afforded the good fortune of actually seeing with our eyes the person of your Royal Highness, which we count as a happiness earned by works of merit, and the pleasure it affords us the world is insufficient to contain.' The conclusion of this address is devoted to the recording of earnest wishes for long life and every prosperity and happiness to be granted to Her Majesty the Queen and His Royal Highness.

In quoting the addresses from Ceylon, I have digressed from the order in which they would chronologically come. They happen, however, to be in the general case (A) of addresses, and so it seemed more convenient that visitors should be supplied with the information referring to objects which, by their arrangement, will consecutively fall under



their notice. Before leaving the subject of addresses, which will probably be thought, from considerations other than artistic ones, to form one of the most generally interesting parts of the collection, notice should be given to (475) an address from the 'Sons of the old Colonists of the Province of Auckland.' The illumination of it is in the Oriental style, which is so rigorously adhered to that the letters themselves become difficult to decipher. From an artistic point of view, this testimony from the 'Sons of the Old Colonists' is perhaps, of all the addresses, the most consistent. It is framed in a carefully carved wooden frame, and is hung upon the pedestal of the great cast of Melpomene.

The collection of Birds should now be inspected (*see plan K*). It must have been as great a pleasure to Mr. Ward, the eminent naturalist, to have had the execution of the commission to arrange these fine specimens as it is to the public to see them. The end (marked in plan) is occupied with a fine group of herons, an ibis, and two black swans, which form its centre features (281). Passing round to the right, the visitor will find himself facing one of the longer sides of the case. This division is devoted almost entirely to the members of the group of *Scansores*, such as parrots, paroquets, cockatoos, &c. Two cockatoos, in a pretty and natural attitude, are in the centre of the collection. A little to the right of them is a black cockatoo with a fine tail, the inner side of which is horizontally striped with layers of yellowish-orange and black feathers, tipped with a deep band of black. To the left of them is another specimen of the same class of bird, only the inner lining is crimson with a black tip. The little woodpecker, to the lower left of the last-named bird, should be noticed for its charming head-tuft of resplendent mauve. Above

the short-quilled porcupines which are on the ground at the left side of the case, are two brown doves, whose wings and heads in certain aspects, appear delicate covered with a chromatic lustre. The limited space prevents the attempt to describe in detail the variegated plumages of all these birds. The lovely colours of them cannot fail to secure universal admiration; while the most fastidious colourist must be charmed with the delicate tints which abound either in the comparatively sombre feathers of some of the game-birds,—such as quails, land rails, &c., dispersed about the ground on the left-hand lower side,—or with the gay variety of the parrots perched on twigs, or apparently flying about. To us in Great Britain it may sound strange that these latter birds are a constant source of annoyance to Australian farmers. They appear too beautiful to be too numerous, or to be otherwise than acceptable as choice visitors. In Australia, as is there well known, in spite of their attractive appearance, they become obnoxious to agriculturists, not only by their ceaseless chattering, but also by their marauding tendencies amongst the corn-fields.

The varieties of large and small kingfishers should be remarked near the piece of artificial water skilfully introduced towards the right-hand side of the case. Their blue wings show exquisite gradations of that colour. In the background, behind the kingfishers, pushing forward its flat, spoon-shaped bill, is the *platypus*, a member of the otter species; and near it is a member of the squirrel tribe, eagerly watched by his mate, who is safely ensconced in her nest in a piece of tree-trunk. Passing further round to the right we find, at the second narrow end of the case, some excellent specimens of owls and hawks. The large, wedge-

tailed eagle, naturally assumes the most important position; to the left, below it, are the lyre birds, with outstretched tails, from the form of which appendages they derive their name.

The division at the back of the parrots' section is devoted to Ocean Birds (*see* K and 282). The albatross, with extended wings, is especially remarkable; the distance between the tips of its wings, which, by its stuffing and artificial preparation, has undoubtedly decreased, is even now more than nine feet. The white ice-bird stands by itself on a little rock to the right of the case. Underneath the flying albatross is a speckled pigeon from the Cape of Good Hope, and upon a little rock in the immediate foreground stand two cormorants. In the left upper corner are two white Fulmer petrels, and on the water below them are two sooty albatrosses with their black beaks. The albatross in the water towards the right-hand side, looking up to its mate, was shot on the 5th May, 1868, when the 'Galatea' was homeward bound. On screen No. 1 will be found a sketch of the incidents which attended the capture of the wounded bird, in 50° S., long. 54° W. (846). The gig of the 'Galatea' was lowered, and with others of the crew His Royal Highness pulled an oar. They were just in time to secure their prize before the sea-birds swooped down to harry to death and devour their wounded comrade.

The ordinary method of catching albatrosses, which ensures a vast amount of entertainment, is by means of a sail-maker's hook fastened by a short cord to a flat piece of cork, sufficiently large to sustain the hook near the surface of the sea. This apparatus is fixed to a log-line many fathoms in length; a fine, tempting piece of pork is lashed



on the hook, which is then thrown overboard. The ba soon becomes the centre of the keenest interest to the tri of birds which in calm weather accompany the vessel. On more venturesome than the rest pounces upon the por the line is instantly pulled taut. The bird thus capture naturally resists to the utmost, with outstretched claw and wings ; in vain it strives to overcome the force whic pulls it gradually on to the deck of the vessel. Once landed and unhooked it is unable to escape, although never ceases to make ludicrous and futile efforts to ge away on the wing ; its claws slip from under its body its wings flap persistently but in vain. The greates caution has to be exercised in approaching it, as it wildl pecks at anything within reach.

Coleridge's Ancient Mariner underwent severe penance for his wantonness in shooting with his crossbow an albatross. After its death,—

‘Down dropt the breeze, the sails dropt down,  
 ’Twas sad as sad could be ;  
 And we did speak only to break  
 The silence of the sea.’

And great miseries followed in consequence. A like calamity certainly did not attend the ‘Galatea,’ as, by dint of favourable winds and that excellent auxiliary to rapid travelling—steam, Spithead was made on the 26th June.

Near the screen on which hangs the sketch of the capture of the albatross is a drawing of Clontarf (No. 843, screen 3), a place rendered memorable by the cowardly attempt upon the life of the Duke of Edinburgh. From the *Cruise of the Galatea*, by the Rev. Mr. Milner, it appears that the Duke, accompanied by the Earl and

Countess of Belmore and a party from Government House, proceeded on the 12th March, 1868, to Clontarf, which was selected as a convenient place for an entertainment or picnic, to be given in aid of the 'Sailors' Home.' After lunch had been served, the Prince was strolling with Sir William Manning, and giving him a cheque as a donation to the funds of the Institution, 'when a man was observed to detach himself from the crowd (which followed, and formed a sort of half-circle at some distance behind His Royal Highness), and to advance towards the Duke. When within less than twenty yards he quickened his pace, but still without exciting any suspicion, many people thinking that it was some one known to His Royal Highness, who was going to speak to him. He walked hurriedly up till he came within arm's length, and then took out a pistol, and fired it at the middle of the Duke's back, who at once fell forward on his hands and knees, exclaiming, "Good God! I am shot; my back is broken." The report of the pistol caused Sir William Manning to turn round and face the man who had fired, when the ruffian immediately covered him with his pistol and ordered him to 'stand back.' Sir William dropped on his knees to avoid the shot, but the pistol fortunately missed fire. Mr. Vial, the coachbuilder of Sydney, who happened to be close by, now rushed at the assassin from behind and pinioned his arms to his side, when a struggle ensued, in which the man, perceiving he was overpowered, attempted to point the pistol (a revolver) at his assailant, but finding it impossible to do so, he again aimed at the Duke, whilst he was lying on the ground. Mr. Vial, however, held him so firmly, forcing his arm down at

the same time, that, as the pistol exploded, the ball was diverted downwards, and hit a gentleman standing near in the foot, wounding him so severely that he fainted and had to be carried away by his friends.' The would-be murderer was secured at length, and it was with the greatest difficulty that the enraged crowd was kept from tearing him to pieces. It will be sufficient to conclude this short reference to the sad event by stating that the criminal was, after a most careful trial, found 'Guilty,' sentenced to death, and executed on the 21st April, 1868.

On the 8th of April, the 'Galatea' commenced her homeward passage, the intention of touching at New Zealand and elsewhere being relinquished upon the advice of the doctor, who deemed it prudent for the Duke's health that His Royal Highness should return to England as expeditiously as possible.

Seventeen days afterwards, the 'Galatea' passed some icebergs in the Southern Ocean. Sketch 345, screen 4, by Mr. Brierly, gives a faithful representation of the appearance of icebergs. They appear in this instance on the starboard bow of the vessels, and looming in a grand and ominous manner through the atmosphere. The drawing of the waves in sketch No. 847, screen 4, a more finished painting than No. 831, containing similar incidents, should be carefully remarked.

No. 848, screen 4, closes the series of Mr. Brierly's sketches with a bright rendering of the visit paid to the 'Galatea,' after her return to England, by the Queen, on the 13th July, 1868.



## CHAPTER II.

NEW ZEALAND—PRESENTS FROM NATIVES—WEAPONS—  
ADDRESSES.

THE visitor is now recommended to examine the series of sketches made by Mr. Chevalier, which commences on Screen 5. The Duke of Edinburgh started a second time from England towards the end of 1868, and touched at the Cape, whence he proceeded to Australia. Sketches Nos. 849 and 850 give views of the marine scenery about the town of Sydney. The gay aspect of the 'Galatea,' bedecked for a ball given on the 30th March, 1869, is depicted in Sketches Nos. 851 and 852.

Early in April the Duke visited New Zealand, landing at Wellington. Thence he went to Auckland. And now the visitor should cross the court to inspect the trophies of arms, clubs, taiahas, &c. (*see plan O and P*). These last-named wooden implements are a species of spears, the heads of which have a preternatural appearance from the green eyes set in the lower part of the spear-point. The characteristic carving of the point is primitive, but certainly decorative, in effect. Each of these taiahas possesses an individuality and a special name—such as, 'Nga Iwi O Tuhou Frangi,' or 'Uruhina'—and is treated with reve-

rence equal to that paid to a superior creature. Below the point are feathers and flax, forming a kind of fringe or tassel, resembling that round the halberds of Beefeaters. The lower portion develops into a long elliptical blade. The natives, in warfare, deal their foe a cut in the body with the edge of the blade, and then run the spear-head into his throat or into his chin. The most important of these weapons was presented by Henare Tomoaha, one of the chiefs of the Maories, who pride themselves upon being considered loyal subjects of the Queen of England. The taiahas are indispensable to chiefs when delivering addresses to their tribes. The tribe is arranged in a long line. The chief stations himself at one end, and slowly walks down the length of the line, gesticulating with his taiaha while he makes his speech. Arrived at the end of the line of men he drops his weapon on end, point upwards. He then returns; but in silence, and without any gesture and, having reached his former starting-point, commences anew his actions and talk. An idea of this ceremony may be obtained by referring to Mr. Chevalier's Sketch (No. 856, screen 5), which represents a war-dance of natives before the Duke. In the foreground a chief, bearing a taiaha, can be seen walking in front of his tribe. To the background, and at right angles to this last-named file of men, are two files engaged in dancing a war-dance. Their chiefs dance separately, and are represented in the centre of the sketch waving their weapons, &c. round their heads. Mr. Chevalier has been successful in recording the expression of some of the most characteristic attitudes and actions.

The mats, also, are highly esteemed. Some are made of dogskins, some of feathers, and some of flax. These

are called by various names—such as ‘Ngatata’ or ‘Waero,’ ‘Haker Kiwi.’ Nos. 713 to 715 are specimens of these mats, and are shown in a frame hanging on the back of the pedestal of the cast of Melpomene, to which allusion has already been made (*see* plan **N**).

Next to the screen (**P**) whereon are the taiahas is a second screen (**O**), upon which are displayed New Zealand and South Sea weapons. In the centre is a carved paddle. To the right of it should be noted a war tomahawk, with steel blade and an unusually long handle. This belonged to Titokowaru, and in his hands was a formidable weapon. It was given to the Duke by a loyal chief—Mete Kingi—who made other presents as well. On the lower portion of the screen are wooden blades, the edges of which are serrated with sharks’ teeth from the Gilbert Isles. Near them are curved flat pieces of wood, well known as boomerangs, which are dexterously used by the Australian tribes who live north of the Murray River. It appears that they can be so thrown as to fly round in a circle, or else go some distance in a straight line, when they ‘rise suddenly into the air, pause for an instant, and then, seeming to have gathered fresh force, dart back’ to the place whence they were thrown. Two lengthy spears form the perpendicular limits of this trophy. Their heads for two or three feet are jagged with vicious-looking, irregular indents. When used in warfare the wounds inflicted by these spears are of the most cruel character: once having entered the body, the spear cannot be drawn out, ‘but has to be pushed right through to extract it.’ In the early days of the colony these spears were used to spear the cattle.

Case marked on plan **M**, is divided into four com-



partments. The upper two contain calabashes, finger-basins, and cups, made out of cocoa-shells, which are used in the Sandwich Islands. No. 736 is—though hardly to be recognised as one—a Royal Christening Bowl, and has been used at baptismal ceremonies by members of the Royal Family of the Sandwich Islands. The lower compartment is devoted to two curious-looking implements, with a species of adze-shaped blade, in stone, mounted on a pedestal covered with wicker-work. They have rather an anvil-like appearance, and are sacrificial axes. Upon the side opposite to them is a box of various woods, with etchings upon it of native scenes, &c. (718), made to contain models of native arms, &c.

The central division of the case is filled by specimens which are of great ethnological value and interest. The greenstone ornaments, eardrops and meres are inestimable in the opinion of the natives of New Zealand. The greenstone—or, as it is termed by mineralogists, *nephrite*—is a heavy and very hard substance, found in the Hartz Mountains, Corsica, China, Egypt, and New Zealand. It is highly prized by the Maories, whose choicest weapons and ornaments are carved out of it. The carving is done by means of friction of flint and wet sand; while the holes are generally pierced by a pointed piece of hard wood, employed as a drill, rotated by pulling alternately two strings affixed to the centre of the wood.

The 'mere' is a short elliptically shaped blade, with a handle. The one marked with a star in case **M** has a great interest attaching to it. Its value is very great, like that of similar war implements; but the fact of its having belonged to the ancestors of Wiremu Kingi, then to him, by whom it was finally given to the celebrated chief

William Thompson, locally called, Wiremu Thompson Te Traharoa, makes this value still greater. A 'mere' given up in warfare is a token of defeat and submission. The loss of it by the natives means the loss of power to be successful in warfare. During the war in New Zealand, the English Government are said to have offered to other tribes no less a sum than 700*l.* for W. Thompson's 'mere.' It ultimately came into the possession of Te Raihi, the head chief of the Ngati Hana tribe, by whom it was presented to the Duke upon the occasion of H.R.H.'s visit as a token of loyalty.

The two specimens of carved greenstone—to the right of the green 'mere'—have a grotesque appearance of a child with a large head and disproportionate limbs. They are neck-pendants called 'heitikis,' and are believed to be sacred images.

An historical interest is attached to one of the long greenstone eardrops.

A letter descriptive of the presentation of this eardrop to the Duke of Edinburgh was written by the chief Tamihana te Ranperaha, to the *Independent* newspaper of New Zealand. It runs thus:—

‘Wellington,

‘17 April, 1869.

‘Friend,—

‘Salutations to you. These are my words to you. Will you print them in your newspaper, that all the natives of New Zealand may see them? Yesterday, I and fifteen other chiefs went by the invitation of the Prince to visit Her Majesty's steamship, the “Galatea.” At noon, accompanied by Mr. Cooper, native secretary, who went to interpret, we went on board; on gaining the deck we saluted the Queen's flag. The Prince then met us and led us over his ship; but who can speak of the great

excellence of this ship? After we had looked over the ship we went to see his room. It was superb. It glittered like the rainbow arched in the sky. After we had looked over the ship we sat down to a dinner with the Prince. After we had finished Mr. Cooper said, "Tamihana, presents the Motoi Kahurangi named Kaitangata, to the Duke!" I then gave him the greenstone, and with it an account of how it had descended to me. After I had given this greenstone of so great name, there was no strength left in my body. We then returned on shore. When we took leave of the Prince, he presented to each of us his own likeness. I send you herewith the letter handed to the Prince when I presented the greenstone. Here end my words. From your Friend,

'TAMIHANA TE RANPERAHA.'

Of the original text of the letter just alluded to it will be sufficient to give one or two lines, merely to show the structure of a language which is not commonly known either in Great Britain or in Europe:—

'E Taku,—

'Ariki e te Prinniha Tenakoe ha hoatu e au Kia Koro i tenu ra te Taonga mi me te oha aku tupuna Ka Rima Rautau no Hoturaa tae noa, Kia Toayagatira,' &c. &c.

The translation is as follows:—

'Wellington,

'April 16, 1869.

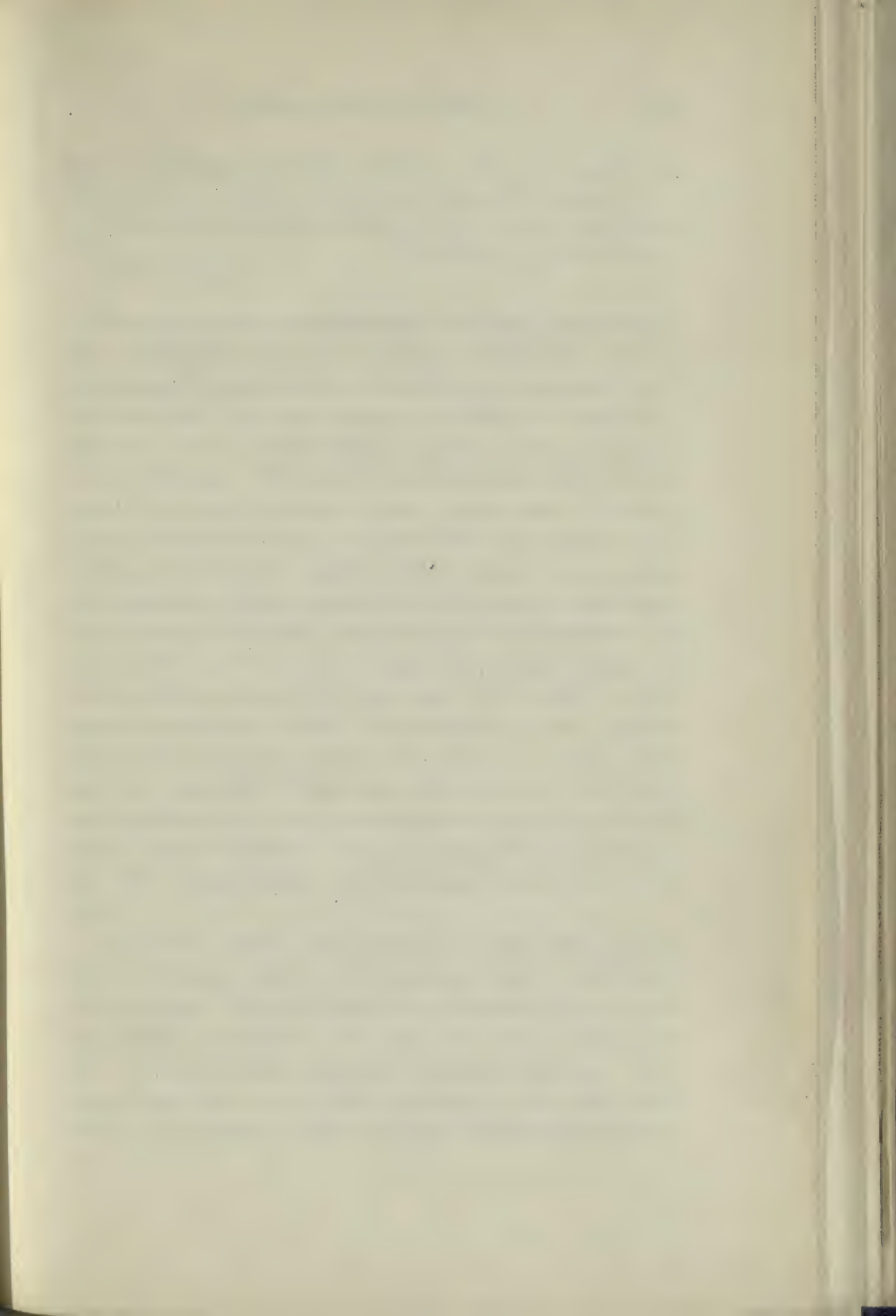
'My Lord the Prince,—

'Salutation to you. I offer to you this day the great heirloom of my ancestors. Kept for five hundred years, from the days of Hoturoa down to Toarangatira, down to Te Ranperaha and to me, by whom it is now presented to your Royal Highness this Kahurangi eardrop, called Kaitangata (Man Eater) is offered as a token of devotion to you as the son of our mother, the

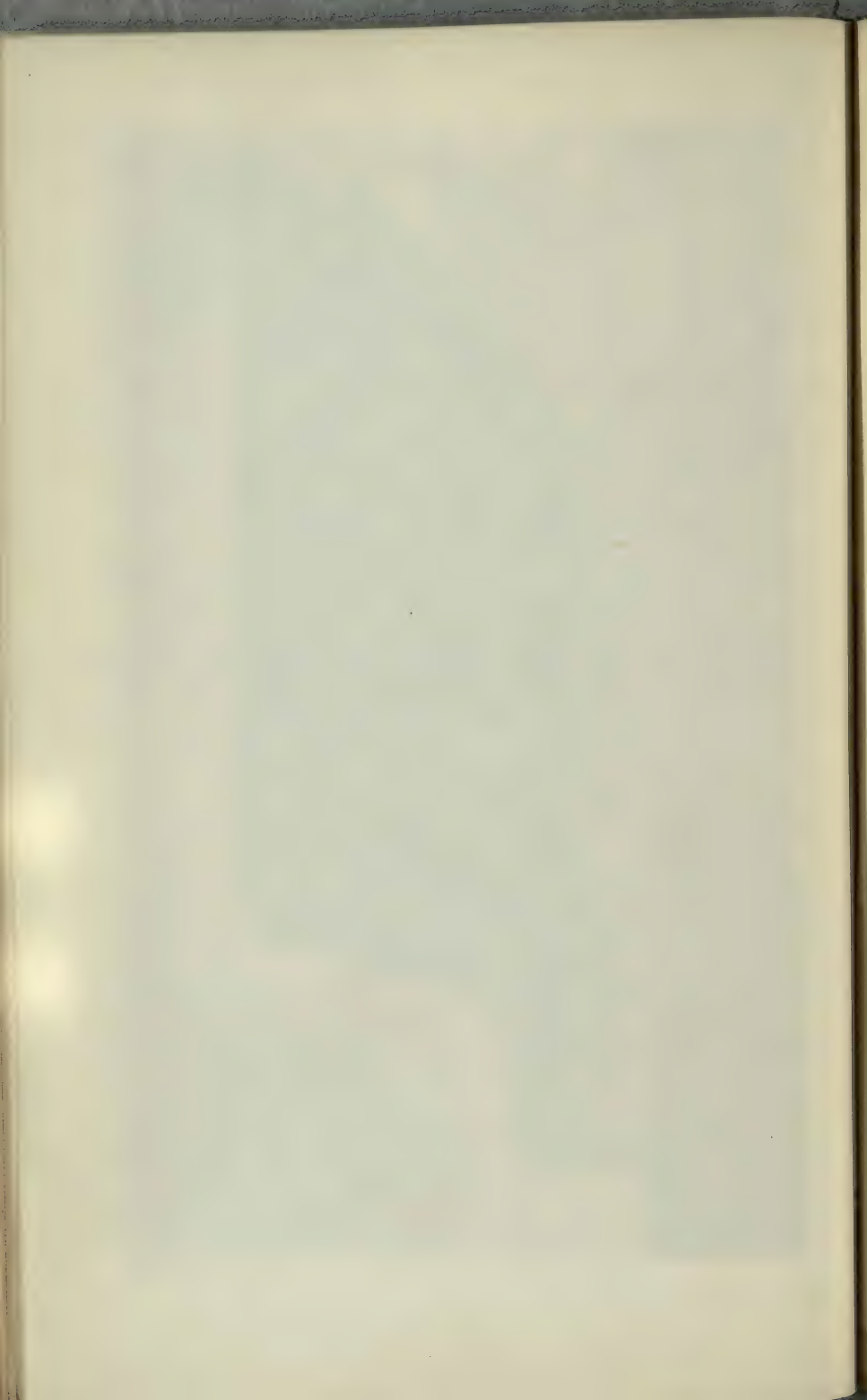












Queen of England and New Zealand, to be worn upon your watch-chain as a remembrance of your visit to New Zealand.

‘This is all, from your devoted servant to my Lord the Prince,

‘TAMIHANA TE RANPERAHA.

‘To the Prince.’

The appellation of ‘Kaitangata,’ or Man Eater, is possibly attributable to the cannibal propensities of the ancestors of Tamihana, who himself is an educated man. He is the last of his race, having no children or near relations. In 1851 he visited England, and was then presented to Her Majesty. The heirloom which he gave to the Duke is of great historical value, large sums of money having been offered for it at times when Tamihana’s father conquered the Middle Island of New Zealand, massacring and devouring a large portion of the original inhabitants. Other tokens of loyalty and affection were presented by other chiefs to H.R.H., amongst them two articles of Maori clothing known by the name of ‘Huaki,’ a very precious greenstone called ‘Kokotangiwai,’ and a shark’s tooth, ‘Niho-Taniwha,’ shown in the lower part of the case (*see* plan **M**). These were given on the 12th April, 1869, by Mrs. Wi Tako, ‘to testify her regard’ for H.R.H. and his ‘Royal Mother.’ Accompanying them was a letter from Wi Tako Ngatata, who brought these gifts to the Prince.

The visitor should now thread his way through the cases containing Indian and Japanese objects, and arrive at **Oo** on plan. Here, in front of a brown-painted cast of some early Norwegian doors, he will find an important piece of wood-carving from New Zealand, No. 474. It is a figure-head of a canoe which belonged to the late chief Porutu te Takataka, of the Ngatiawa tribe, and was pre-

sented to the Duke of Edinburgh by his son, Ihaia Poruru. It was carved by Wiremu Kingi, already mentioned, and the implement he used was a sharp shell. The ornamentation in this is like that upon the taiahas' heads, but it has been carried out far more elaborately. To some extent the convolutions carved on it seem to give it a near relationship to the Norwegian doors, which were executed for a church at Sauland early in the twelfth century. It resembles in a similar manner the forms freely used in old Irish illuminated manuscripts.

These examples will sufficiently serve to illustrate the strong resemblance in style which prevails between the primitive art works of various nations.

A great appreciation was displayed by natives of all tribes, of the visit of H.R.H. to them; and before passing on to the description of objects from other countries, it will be interesting to many to have the opportunity of reading the high-flown poetical addresses of the chiefs of the Ngatiporou Tribe on the east coast of the Northern Island of New Zealand, which are not shown in the present Exhibition. They have been extracted from memoranda and documents belonging to H.R.H., whose reply to the chiefs is also given.

‘Taparoa,

‘To Prince Alfred,

‘April 9th, 1869.

‘The Duke of Edinburgh.

‘Friend,—

‘We greet you as the reflection of the countenance of your mother.

‘Like the sun arising from his hidden depths has been your appearance here from the presence of your parent.

‘Your arrival at this island to see us the two races, children alike of your parent, who occupy this land.



‘Welcome, friend; welcome to our shores.

‘The Almighty has been pleased that you should arrive here in safety to see us; and doubtless He will grant you a safe return to the presence of your parent.

‘From the RAPATA WAHAWAHA, and the whole tribe of Ngatiporou.’

The second address is :—

‘The Halepe Waipu,

‘To the Prince Alfred,

‘April 13th, 1869.

‘Duke of Edinburgh,

‘We greet you, the reflection of the countenance of your parent, the Queen.

‘Come hither, friend, that you may see New Zealand struggling under its burdens of hateful evils.

‘Your first visit was attended with danger to your person; but by the mercy of Our Heavenly Father the danger was averted, and you have been permitted to return in health to see your people of both races who inhabit this little island.

‘Doubtless upon your arrival here you were grieved to find your Maori children persisting in evil courses.

‘Good and just laws of your parent, Victoria the Queen, have long been given to us; and she has also sent hither ministers to preach the Gospel; and through its light and truth some of the tribes still adhere to the laws of the Queen.

‘Welcome hither to see us; though we do not actually behold your countenance, yet your arrival in New Zealand is most gratifying to us.

‘Adieu, O friend, and may the Almighty protect both you and us.

‘May yourself and the Queen live in health and prosperity under His protection.

‘From your affectionate children.

‘From the Rev. MOHI TUREI,

‘MOKENA KOHERE,

‘THARAIRA HOUKAMAN,

‘And from all the people of Ngatiporou.’

little shawls, of brilliant colours, which is the only addition to this dress in which they indulge.

On the evenings of the 22nd and 23rd, entertainments of a public character were given by Queen Pomare at her palace. That on the 23rd was perhaps the most brilliant, and was accordingly chosen by Mr. Chevalier for the subject of his sketch No. 866, screen 5. The contrast of moonlight with the glimmer of the illuminations in the grounds and the light from the house is cleverly managed. On the occasion of both these entertainments the band of the 'Galatea' was in attendance. Sketches of Tahitian girls (Nos. 861 and 862, screen 5) should be noted. On the 2nd July the 'Galatea' left Tahiti for the Sandwich Islands, the inhabitants of Tahiti giving His Royal Highness, by songs and cheers, parting proofs of their estimation of the honour conferred upon them by his visit. Through the kindness of Mr. George Bambridge I am able to give the following specimens of the National music of the Sandwich Islands, and of Tahiti. The first 'hymene' is harmonised and arranged by an English lady, who has carefully retained the features of the Hawaiian melody. The others are Tahitian.\* I am told that the musical culture of the Hawaiians is more advanced than that of the Tahitians. There is a similarity in the construction of the melodies of the two kinds of national music. Queen Emma, who recently visited this country, has done much for the general education of the population of her kingdom.

Hilo Bay, Honolulu, was reached on the 18th July. On the Monday following His Royal Highness visited the picturesque locality depicted in sketch No. 872, screen 6. Here, according to the fashions prevalent at the baths of

\* See Music in the Appendix, pp. 69-74.

King Bladud—and some of the German baths—both sexes bathe in common, though perhaps exercising their swimming powers more vigorously than the invalid under restraint of English or German etiquette does. The chief feat appears to have been descending the cascade, mounting the rocks, and re-descending the falls, which go down about sixty feet. The Duke and some of his suite participated in these refreshing diversions.

Before passing to inspect the objects from the Sandwich Islands, visitors should notice the sketch of the Pali, a remarkable precipice near Honolulu (876), made historically famous by the overthrow of a large number of the enemies of King Kamehameha I., who drove them over this precipice, where a great number perished.

Opposite the case of New Zealand Greenstones (*see* plan L) is a trophy of what appear to be feather-brushes radiating around one larger than the others. These are 'Tahilis,' and are native insignia borne by men on state occasions. At a picnic given on the 27th, when every effort was made to give His Royal Highness a true impression of a native feast, these 'Tahilis' were used. The centre one is unusually large. Under it is a large wooden bowl, also a native production. This was used by the Duke and Queen Emma at the picnic, and is called a 'poi' bowl (No. 722). 773 is the partitioned dish above the bowl. There are compartments for various native Hawaiian delicacies, such as 'dog;' 'raw fish or shrimps;' a second kind of fish; 'pork.' The small saucer attached to the divided dish is for 'nuts.' Both bowl and dish are made of 'kou' wood, and were presented to His Royal Highness by Queen Emma, who used them on this occasion, when the Duke partook of the native dishes as served.



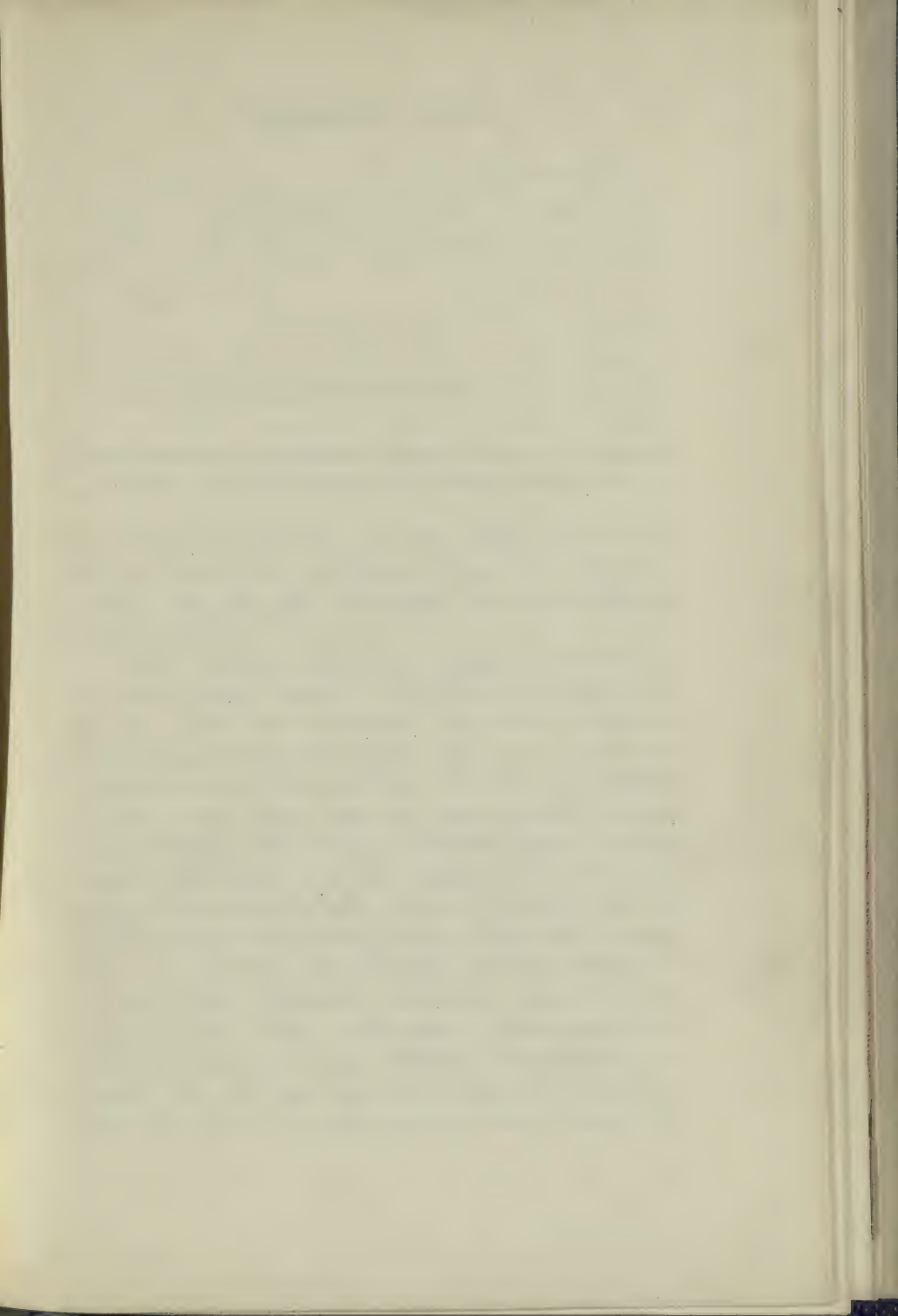
Case N<sub>n</sub> contains a feather tippet (No 725), and feathered necklaces called 'leis.' The feathers used in making these are obtained from the breasts of very small birds. The time and trouble required in the manufacture of a tippet, such as the one here shown, are considerable.

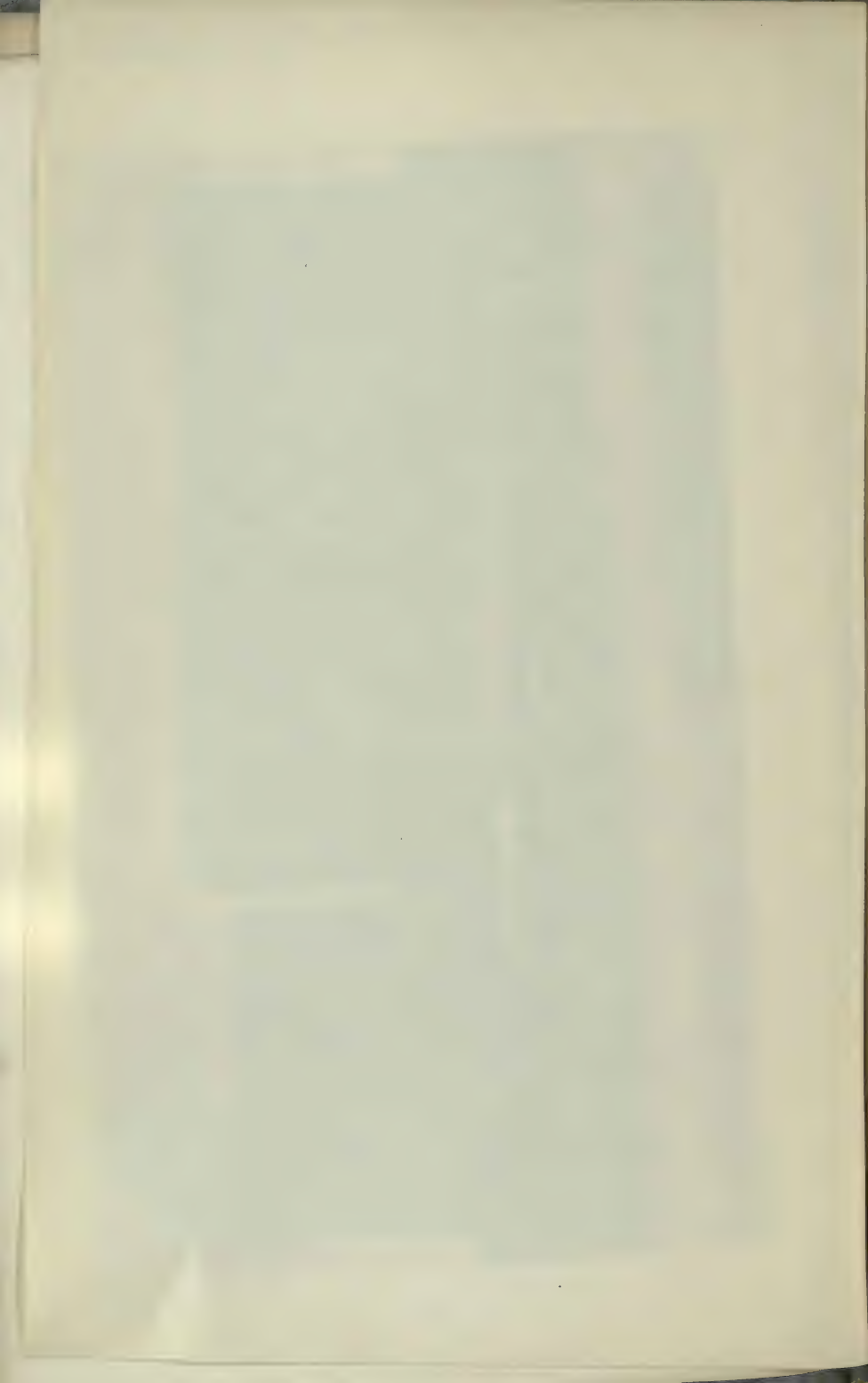
Before leaving Honolulu the Duke received presents from the natives. They may appear somewhat miscellaneous. His Royal Highness stationed himself on the steps of the terrace in front of the residence provided during his stay (*see* sketch No. 874, screen 6), and the natives began to arrive early in the forenoon. Some brought pigs of diminutive proportions, some pine-apples, some bananas, some necklaces of shells and coral; others, native mats, eggs, ducks, and fruit. Fowls were regarded as especially choice gifts. Twelve bullocks for the use of the 'Galatea's' crew formed part of the offerings, which, taken collectively, place the productive sources of the island in a favourable light.











## CHAPTER IV.

JAPAN AND CHINA—RECEPTION OF H.R.H. BY MIKADO—LACQUER-WARE—BRONZES—CHINESE AND JAPANESE PORCELAIN.

ON August the 2nd the 'Galatea' sailed out of Honolulu, and arrived at Yokohama twenty-seven days afterwards. On the 31st of August His Royal Highness landed in state.

From Yokohama His Royal Highness, conducted by Sir Harry Parkes, drove to Yedo instead of going round by sea, as had been purposed. An escort of mounted Yakunins accompanied the party, which started on the 1st September, arrived the same day at Yedo and proceeded at once to the Palace that had been specially prepared by the Mikado for the use of his Royal guest. Japanese troops, and marines from the 'Galatea,' mounted guard at the front of the Palace. Various diversions were provided for the entertainment of the Prince and his suite, who were under the very strict rules of Japanese etiquette.

On the 4th September the public reception of the Prince by the Mikado took place. Great preparations had been made, and much interest and excitement prevailed. The day was a general holiday, and the street up which the Duke was to be conducted was thronged with



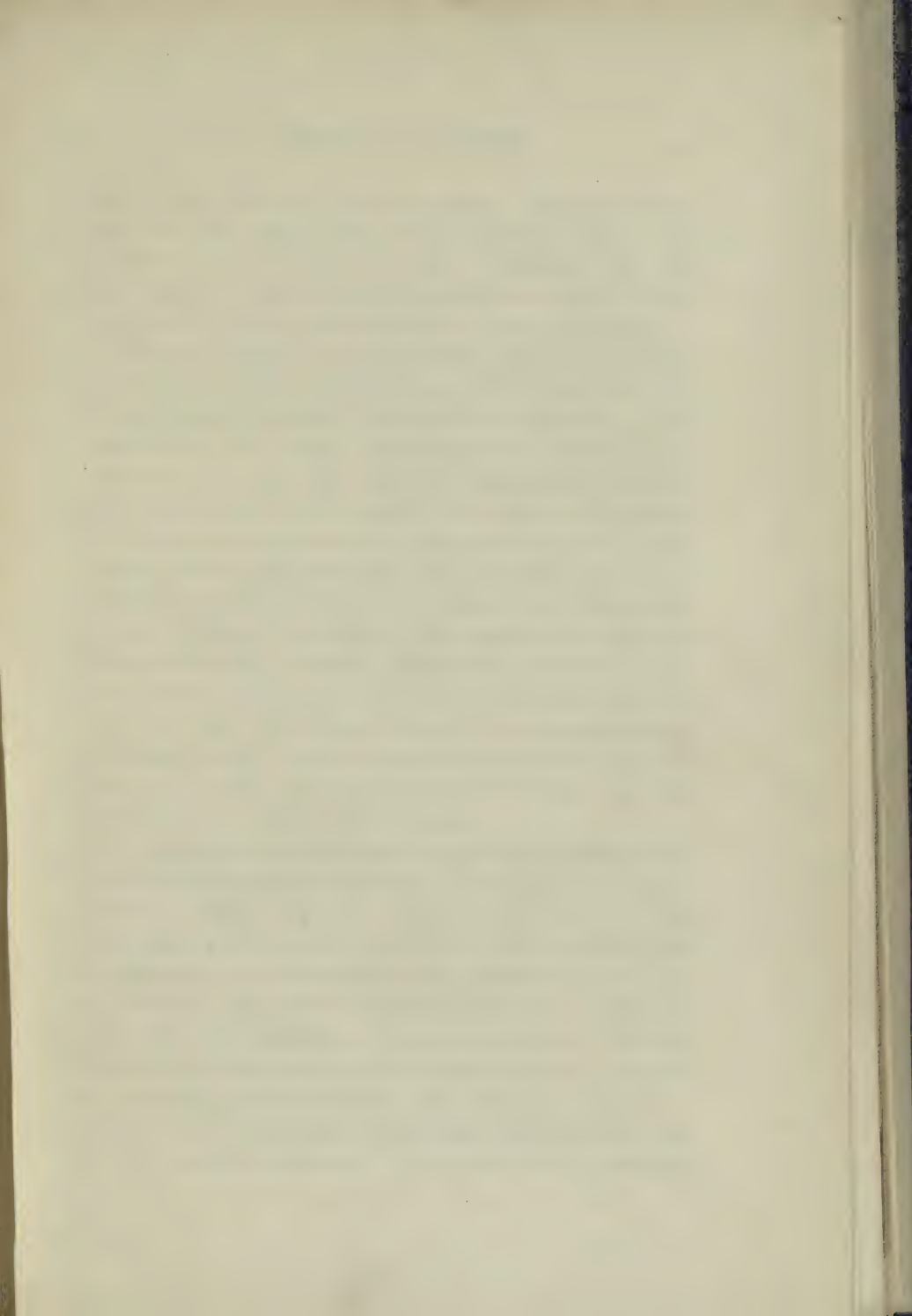
and more like papier mâché than the old lacquer, which looks like metal. No. 97 is another fine specimen of this beautiful work, given by the Mikado. It is a large box of gold and very old dark-brown lacquer, containing many trays and boxes, &c. These are displayed about, and must excite much astonishment as to the method whereby they are made to fit into the one box. The best employment of the available space is a cunning science, apparently traditional with the Japanese manufacturers.

Near these objects is No. 606, another remarkable Wakizashi. The gold and silver mountings on it are of rare beauty and workmanship. The sheath is wooden. It closely resembles the very dexterous imitation of wood in lacquer, in the making of which the Japanese stand unrivalled. The autograph of the Emperor of China, No. 790, lies just behind this 'Wakizashi.' The visitor should notice the oddly shaped, beautifully finished bits, such as those numbered 70-80, 556, 580-584, and 596-601. Little ivory curios (562-578) are in case Jj. They are properly called 'nétsukés.' Mr. A. B. Mitford has given me the derivation and meaning of this word, of which there are misspellings, such as 'netszkes,' and misappellations, such as 'nitchkies.' 'Ne' signifies the 'root' or 'end'; 'tsuké' is the root form of 'tsukéru' to fix. Hence 'netsuké' means 'that which is affixed to the end' of the silken cord by which the Japanese fasten their tobacco-pouch or tiny medicine-box to their girdles. They are almost the only trinkets worn. 602-605 are pretty ornaments, but are made solely for the European market, and are not personal ornaments used by the Japanese. Specimen 101 deserves particular notice. It is a writing-case shaped to represent











the Chinese character *Yüeh*—the moon. There are several pipes in this case; they are for tobacco only. The Japanese do not indulge in the use of opium at all. The larger pieces of lacquer-ware in case **H h** are good, but not, perhaps, of such fine workmanship as those cited above.

From the lacquer-ware one turns to the Bronzes. These works again display the cleverness of their producers. No. 102 properly occupies the main portion of case **M m**. It was presented to His Royal Highness by the Mikado, and is said to be 300 years old. It is an incense-burner standing upon a base composed of rugged rocks treated after nature. The cover is composed of a grouping of foliage and bushes, in which stand a cock and a hen. The elaboration of the work, of which the execution must have spread over a considerable period of time, is wonderful. The manner in which this object was made appears difficult to speculate upon; some parts would seem as if they would naturally have been cast, and then chased, though the imperceptibility of joinings, which would abound everywhere in it, might lead one to the erroneous conclusion that it had been carved from a single block of metal.

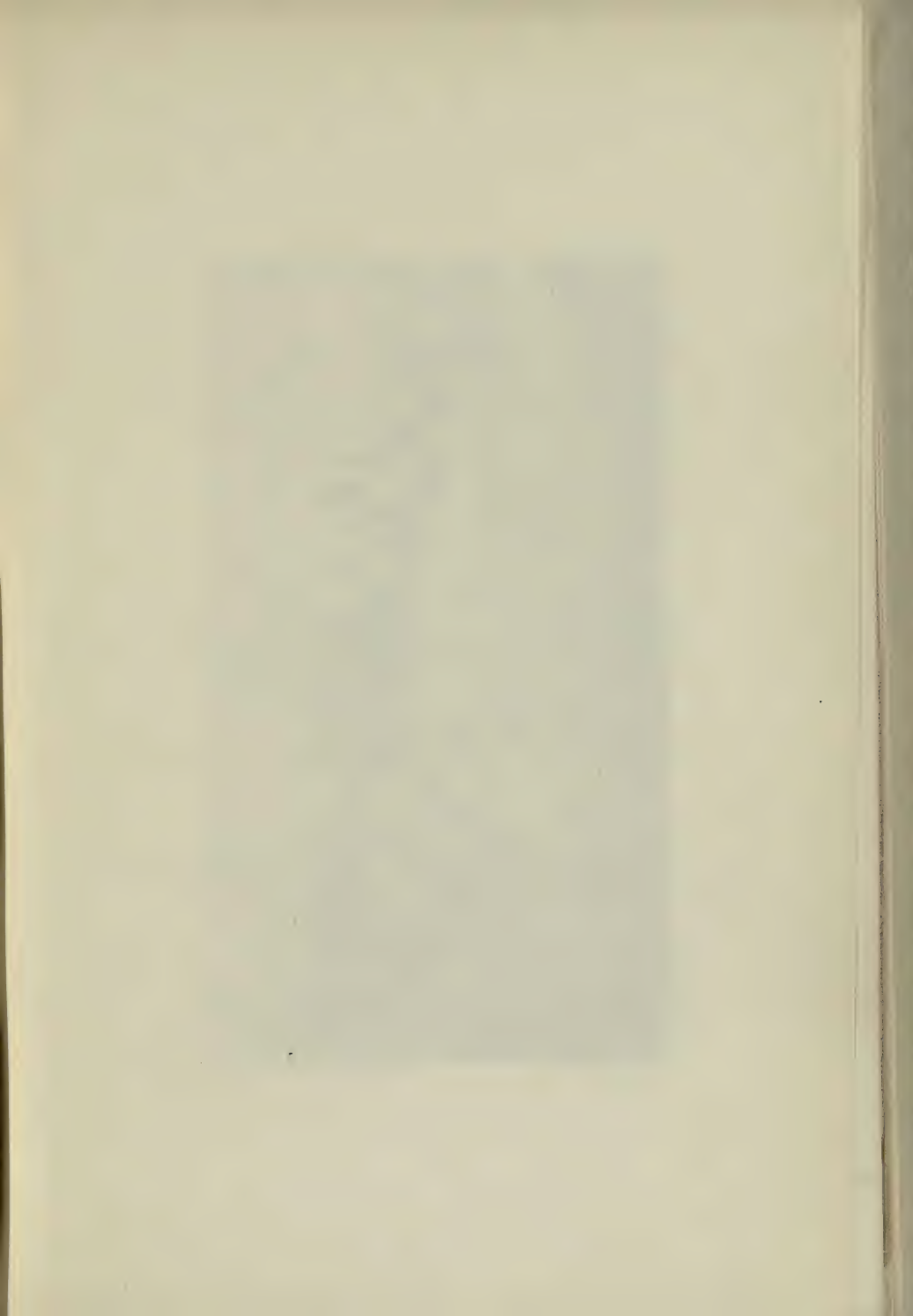
In ancient pieces of bronze-work the subjects chosen have been of a simpler character. The hardness of simple bronze is inimical to very delicate work such as this. The small and elaborate carving of modern metal-work is known to be facilitated by the mixture of zinc with the bronze. This kind of composite metal is evidently more easy to manipulate than harder bronze unalloyed. Considering these various facts regarding the production of modern Japanese bronzes, one may be inclined to assign a more recent date than three hundred years ago, to this remarkable bronze. If, as the official Catalogue

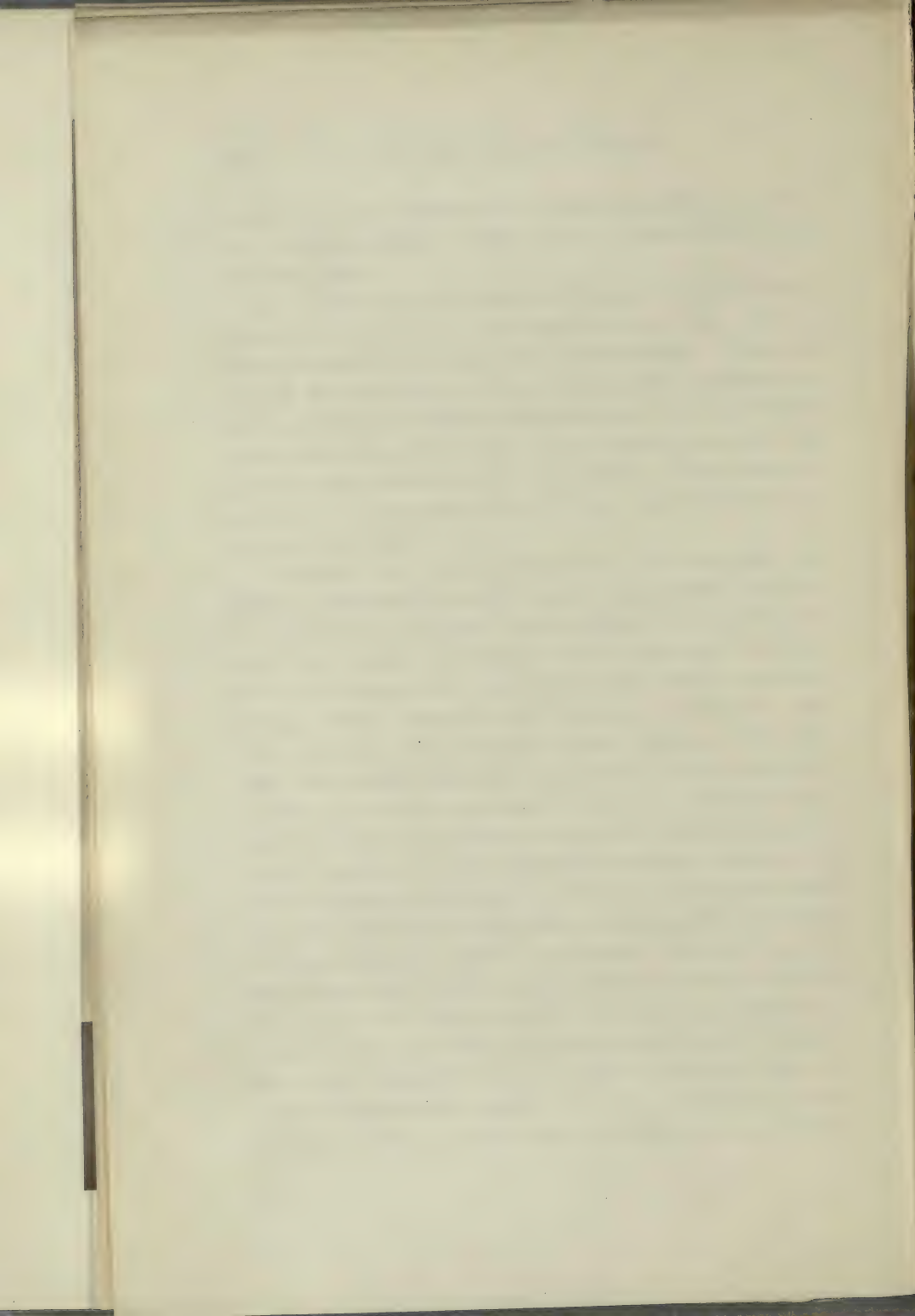


states it to be, this bronze is three hundred years old, it is indeed an object worthy of great respect and of its Imperial giver.

In another case (*see* plan **Kk**) is a pair of large bronze cisterns (Nos. 116, 117) ornamented with an inlay of silver, which resembles the niello work of the Italians. These are notable for their size, and as being modern productions. Between them is a Chinese bronze,—one of the well-known careful imitations of nature,—in the making of which the Japanese and Chinese excel other nations. The bronze in question is a representation of a lotus leaf, mounted on a carved ebony stand.

Towards the South Cloisters (*see* plan **Pp, Qq**) are Chinese embroideries, which can be conveniently adopted for fire-screen purposes. In case **Rr**, No. 619, above a robe of a delicate graduated bluish-grey tone, the skirt of which is fancifully embroidered with storks and birds flitting over a marsh, is a Japanese painting on silk (No. 620), of good sketchy artistic quality. The incident, so cleverly depicted on this silk, is a procession of insects, mainly grasshoppers. In the midst of these grasshoppers, each of which possesses an individuality, rendered humorous by its likeness to human attitudes, an insect of supreme importance is borne in a palanquin. It is evidently a lady, and behind there follows a gentleman insect surrounded by his suite of attendants. Whether the two chief insects are on their way to the ceremony by which they are to be given to each other in holy matrimony, or whether they are returning from having passed through the ordeal prescribed, in accordance with the tenets of insect religion, must remain a surmise. However it may be, the painting is a clever and very pleasing composition.











Case **L1** contains a Japanese suit of armour. Around it are fixed various arms, and spears with murderous-looking blades. To the west of this case is (*see* plan, No. 706) a Chinese mandarin's robe of chocolate-coloured satin, with golden dragons embroidered upon it.

Three cases (marked **Ee**, **Ff**, and **Gg**) are devoted to the display of books of Japanese paintings. The faithful drawing and colouring of the flowers and birds make this set of books valuable as diagrams illustrating natural science.

The Porcelain collection occupies altogether four cases—two containing objects from Japan, two of objects from China.

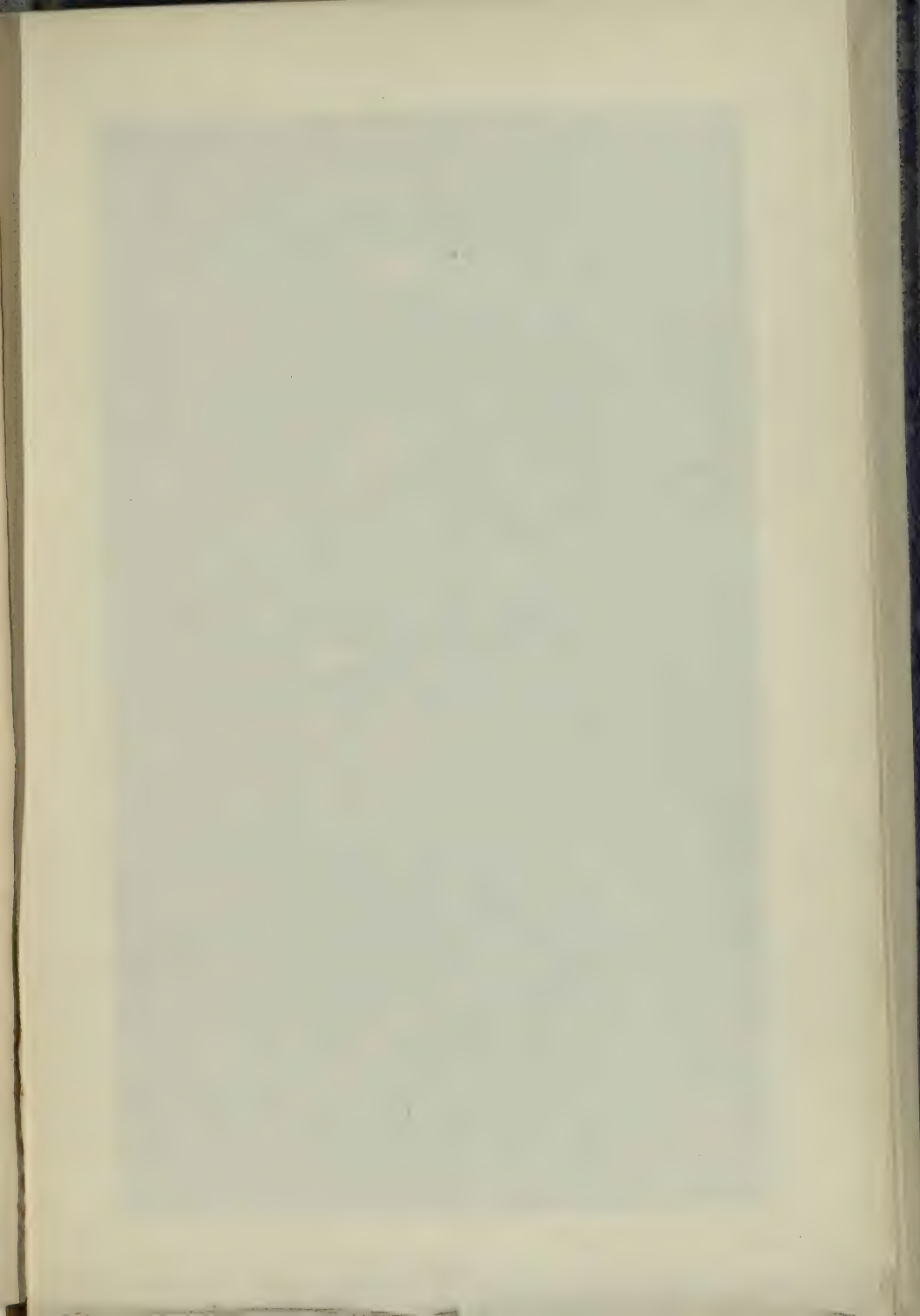
Case **Dd** contains two or three more of the books above mentioned, one or two fans and handscreens, and a copy of the Yokohama *Punch*—a literary ephemeral publication, written and illustrated by Mr. Wirgman, the correspondent of the *Illustrated London News* at Yokohama, and engraved and printed by Japanese. It is to be regretted that circumstances have prevented the complete exhibition of the book of paintings on rice-paper (712). The silk-embroidered cover is an elegant piece of needlework, which is a further example of that subtlety of workmanship possessed by the Chinese producers of art works.

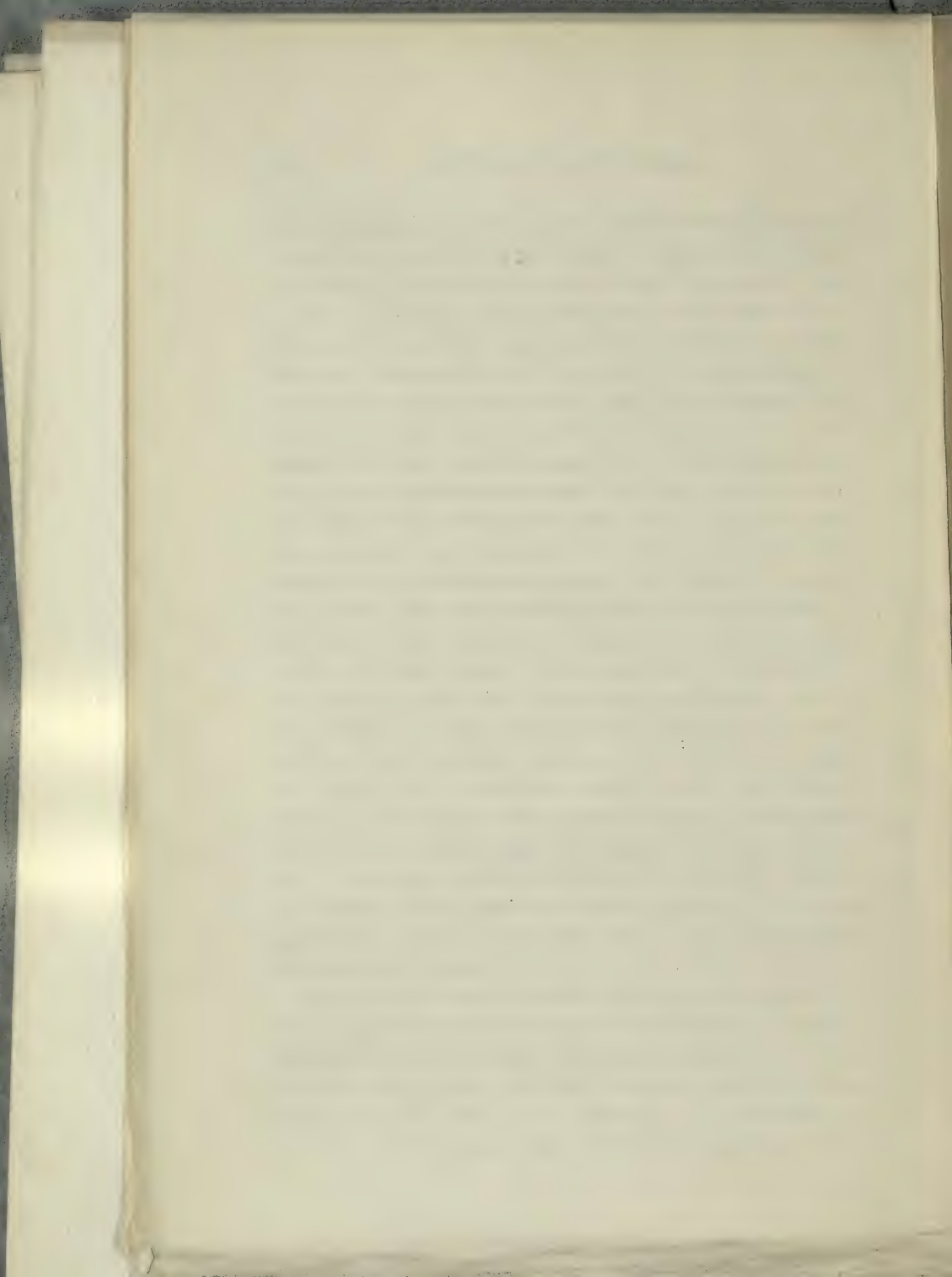
In the upright case **X**, which is devoted to Chinese Pottery, the most remarkable pieces are as follows: No. 194, a large porcelain vase, decorated with painted flowers on impressed marone ground, and medallions of children playing. Below this, to the west of the date of the case, is (213) a porcelain bottle, of good shape, of the early part of the seventeenth century. The red glaze is termed '*sang de bœuf*.' This genuine specimen of a rare kind of pottery possesses the brilliant colour and glaze which are



leading features in this obsolete ware, although the red coagulated appearance which exists in known specimens is not strongly marked in this vase. Nos. 197 and 198 form a pair of handsome vases belonging to the time of the Emperor Kang Hsi, early part of seventeenth century. They are decorated with historical subjects, relating to events which took place during the Sung dynasty. At the north of this case is an elegant little jar and cover, painted with the constantly recurring chrysanthemum, and other green and blue ornaments (No. 660). It was made expressly for the Emperor's use, and is a pleasing bit, combining the good qualities of harmony of colour and design, with a soft-looking glaze. The most rare specimen in this case, and, indeed, of the whole collection, is No. 665, a '*clair de lune*' porcelain bowl, standing upon a carved wooden stand. The appearance of this porcelain bowl in every way proves the authenticity of its age, which is of the second Sung dynasty—about the middle of the thirteenth century. The small holes upon the surface, like air-bubbles, should be very particularly noticed. They bear a strong resemblance to marks upon the shell of an ostrich egg. The colour is a cold greyish blue. The term 'kaolin' is mis-used in the label. Kaolin is a species of clay used in Chinese porcelain. It is the argillaceous felspar of modern writers—(see Bescherelle's Dictionnaire National).

The second case of Chinese porcelain (W) has, in the west side, in the centre of the upper compartment, a prettily-coloured and odd-looking 'lion,' supporting a vase (676), probably older than the date assigned to it. On the forehead of the lion is the character 'Yu,' meaning a jewel, or something precious. Below are (643-644) some











sets of irregular-shaped fruit and dishes of crackled porcelain. On the opposite side, in the upper compartment, is an example of the transparent ornament. The pierced ornament *per se* would add, no doubt, an elegance to the surface to which it is applied, but would at once prevent the idea of making use of the cup or bowl to contain liquids. When, however, the ornament is filled up with a transparent glaze the bowl may be used, although it looks as if the liquid might find its way through the incised pattern; thus conveying an impression of not being watertight. On this side of the case stands No. 208, a white porcelain two-handled tripod incense-burner, decorated in relief. The purity of the white in this specimen is a good standard by which to judge of other pieces where the white ground is a feature. The glaze is likewise of superior quality. No. 218 is a pleasantly toned large crackled jar, with blue figures and ornament in relief upon it.

Turning now to the cases of Japanese Pottery (Y and Z), it will be observed that there is not so great a variety of Japanese as of Chinese porcelain. The Chinese excel in porcelain, while the Japanese excel in lacquer-ware. The application of lacquer to porcelain seems hardly satisfactory; though vases 154 and 155 may be admired for their size, if for nothing else. These, and the two lacquered vases 156, 157, much inferior to them in style of art, form the principal objects of this large case. Much more gratifying to inspect are the two fine plateaux painted with figures, flowers, and birds (Nos. 158 and 159), and a variety of diaper pattern, ingeniously distributed over the whole surface of these plates without disturbing the general harmony of the design. In the west corner of the north side of this case is a very picturesque bottle, with



blue flowers on white ground (171). It is a water-bottle, although labelled a 'saki' bottle. 'Saké' is a spirituous liquor made from rice, and is generally carried in smaller vessels. The shape of 171 is highly artistic and pleasing to look upon. Close to it is a minutely and beautifully painted circular bowl (170) of the Kutani ware. The subjects composing the ornaments are bands of storks and figures, which surround a centre composed of tortoises crawling on the bottom of the plate. Some rather tawdry egg-shell cups and saucers are to be seen at the west end of this case. In order, however, to appreciate properly the beauty of the specimens of the elegant Satsuma ware, unfortunately too few, the visitor is advised to look first at Nos. 164-168 before turning to the egg-shell pottery (612).

The large blue and white jardinières, plant-boxes, &c. (*see case Z*), served to contain decayed trees which decorated the terrace of the Palace in which His Royal Highness lodged at Yedo.

Enamels form the chief features in case (*see plan A a*). Nos. 682 and 683 are perhaps the finest specimens of the Chinese enamels. They are comparatively ancient, and of good design and shape. *Pendant* to them, at opposite corners, are 684 and 685, which are modern productions. The colours in these are somewhat brighter, and the surface of the enamel is not so smooth and unbroken as that of the older ones. The porcelain bowls with enamelled exteriors are Japanese, and come from the Osaka manufactory (Nos. 607-610). The dullness of colour of the enamel is considered to be a fault, and indicates an inaptitude on the part of the modern Japanese enamellers to equal in their art their Chinese neighbours. As specimens of skilful manufactures they possess merit,

although it is open to doubt whether the mingling of enamels and porcelain strictly accords with the rules of art. Of the Liu Kiu enamels there are four small dishes (697-700). The work upon them is delicate, and well carried out.

The Jade Carvings in this case are principally Indian. 701 is an exquisite Chinese jade bowl. Perhaps No. 696 is the most curious object of this class—one involving considerable difficulty of execution. It is a cup carved out of a piece of agate or chalcedony. The well-known hardness and brittleness of such material are antagonistic to its employment for small or intricately shaped objects. In the lower part of this case are two dark-blue porcelain tea-cups, with boat-shaped saucers; which latter are rare, and difficult to obtain. (*See* 679 and 680.)

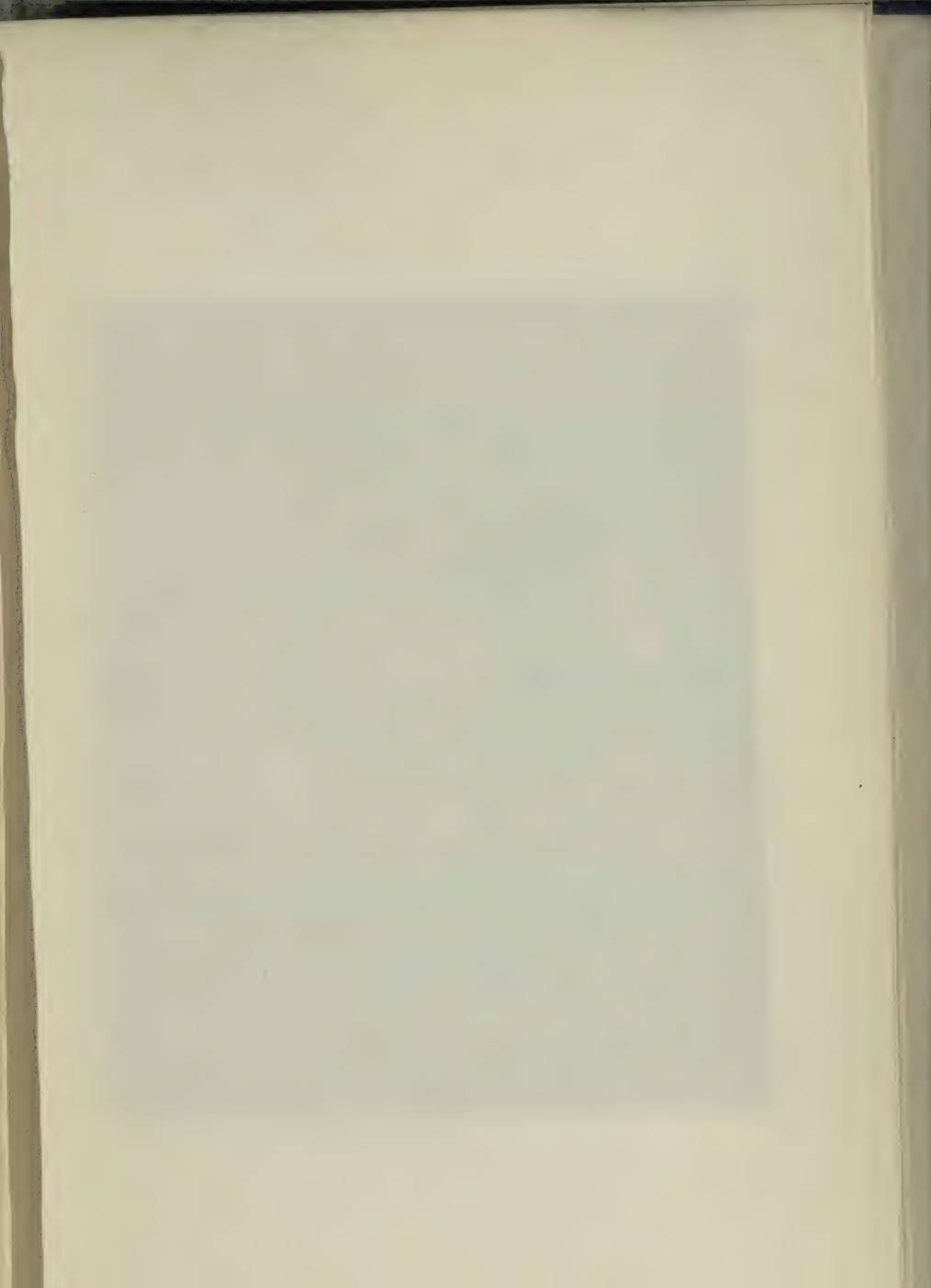
In conclusion, it may be mentioned that most of the specimens assigned to the 15th century belong to a more recent period. The information given by Mr. A. B. Mitford will be of assistance in the final revision and completion of the Official Catalogue, which in its present state should be regarded as a provisional list of the objects, compiled against time and in somewhat difficult circumstances.

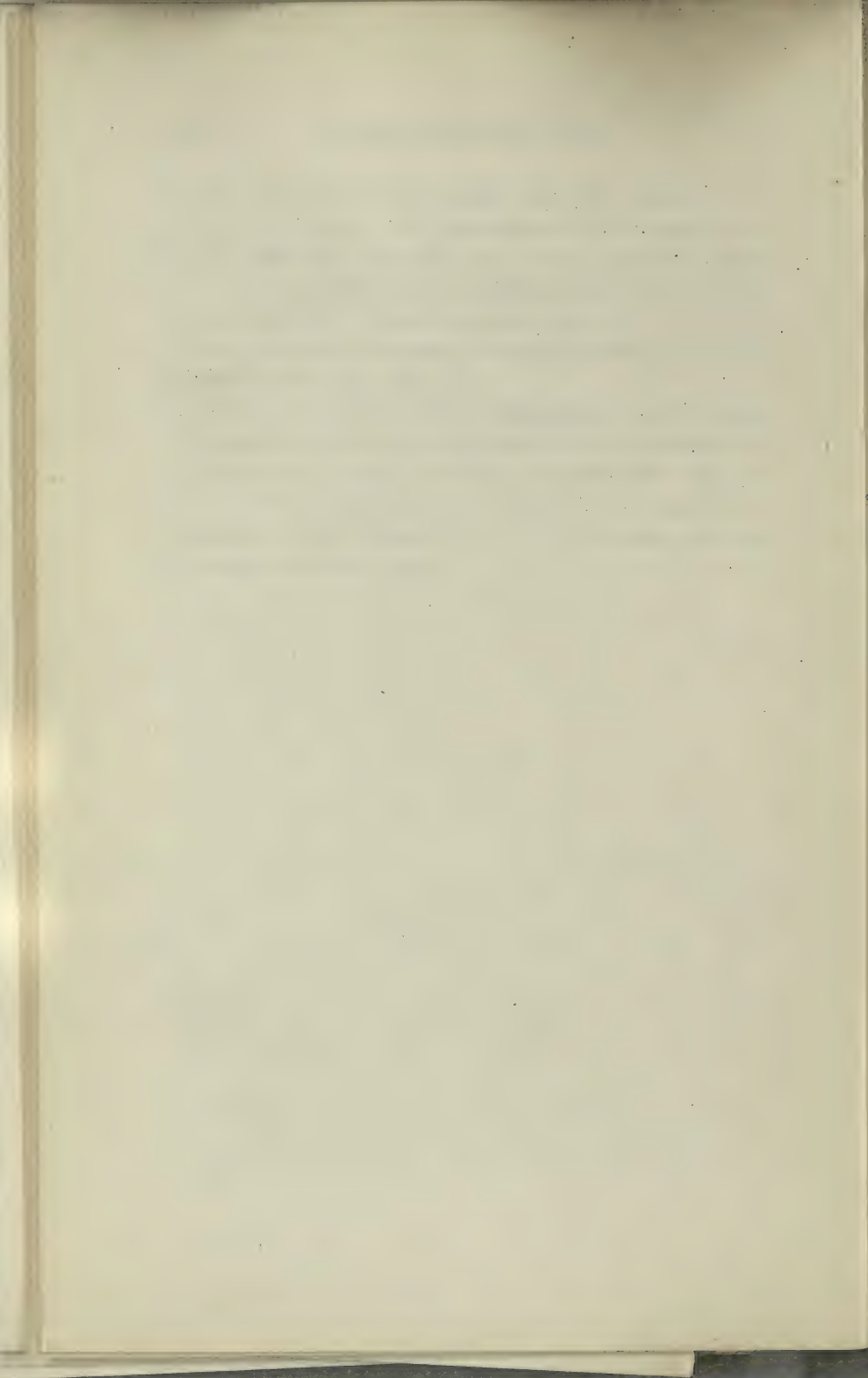
Having arrived at the end of the large and most interesting section of Chinese and Japanese objects, it will perhaps be a pleasant diversion for the visitor to turn to the screen of Sketches close at hand (screen 7), and see representations of the Chinese towns visited by the Duke of Edinburgh, as well as views of scenes connected with the domestic and outdoor lives of the inhabitants. Sketch No. 896, screen 7, the interior of the theatre at Peking, is bright with colour and animation, though lacking in represent-

ing the dirt which considerably tones the subject of the picture in reality. A performance is in progress. It appears that the language used in an historical drama is so high-flown that none but the learned and initiated can understand it. Very interesting is the view of a portion of the great wall at Peking, which is twenty-three miles in circuit (No. 895, screen 7).

Life-like figures of Chinese men, women and children, in painted terra cotta, are displayed in case V, which also contains similar figures of Indian servants, &c. The attitudes of the thoughtful old Chinaman—of the Indian 'bheestie,' or water-bearer—of the Indian cook, &c.—are picturesque and very true.













## CHAPTER V.

MANILA—SINGAPÚR—PENANG—INDIA—ODE FROM A TEACHER  
AT DELHI — EMBROIDERIES — METAL WORKS — ARMS AND  
ACCOUTREMENTS — LORD MAYO AND INDIAN ART — CON-  
CLUSION.

AT Manila, the chief employment of the inhabitants seems to be cock-fighting. The people walk about with their pet birds under their arms, apparently ready to enter them at any moment for a combat (*see* sketch 901, screen 7), which takes place at the cockpit (*see* sketch 900). The crowds here represented are as dense in proportion as those at a Spanish bull-fight, and the interest taken in the lesser sport is as keen as that manifested in the greater and more dangerous one.

Manila is thus most properly represented by objects No. 773, 738, in case (*see* plan Jj), barbarous cock spurs. At Singapúr His Royal Highness made a few days stay, and was entertained by the Maharajah of Johore (*see* sketch 905), from whom he received some handsome small arms, and pieces of ornamental gold and silver work. At New Johore His Royal Highness witnessed a fight between a buffalo and a tiger (*see* sketch 906, screen 7), on which occasion the buffalo was an 'easy winner,' disabling his cunning and savage opponent in the first encounter. Penang was the next locality visited (*see* sketches 907-909, screen 7).

Thence the 'Galatea' proceeded to Calcutta, where magnificent preparations had been made for the reception of His Royal Highness. The sketches commencing with 910, screen 8 and 9, and concluding with 944, the last of the series, convey a more vivid idea of the Duke's travels throughout the Presidency of Bengal, the North-west Provinces, the Presidency of Madras, and Ceylon, than any letterpress can ; and visitors will scarcely require more information to guide them than that given by the labels attached to each sketch. The tiger-hunt is excellently portrayed, from the 'start' to the 'death,' and the 'return home,' by sketches 916-922, screen 9. The boar-hunt shown in sketch 64 is supplemented by No. 290—the head of the boar killed—which is exhibited amongst a series of other sporting trophies, such as antelope heads, a somber head, &c., on the top of the case containing the birds already mentioned (*see* plan K). Of the antelope heads, 287 should be especially remarked, as having four horns.

His Royal Highness received most marked and cordial receptions from all the Indian Chiefs he was able to meet during his stay in India. They testified to the pleasure and honour they experienced by presenting him with gorgeous gifts of almost priceless value.

The only native Lady sovereign in Hindustan—the Begum of Bhopal—worked with her own fingers a light blue satin belt, or 'kummerbund' (No. 747), shown in case , in front of the massively embroidered gold and crimson velvet rug. The inscription is the leading ornamental feature, and is treated evidently from a conventional point of view,—there being no intervals between the words. It runs thus:—'THISISEMBROIDEREDBYHHTHENAWABSHAH JEHANBEGUMFORPRINCEALFRED.' Her Highness had

hoped that it might have been possible for the Duke to have paid her a visit at her palace at Bhopal, and had prepared her town accordingly, by having all the houses whitewashed and new roads made on purpose. The visit, however, was found to be impracticable. The inhabitants, although deprived of the honour of seeing His Royal Highness, derived much benefit from the preparations which arose out of his presence in the Indian peninsula.

From the many addresses received by His Royal Highness, the following 'qasida,' written by 'Mirza Yusuf Ali Khan Sultan uz zakim Sirajushshora, a teacher in the Purely Vernacular School at Chelon Ka Kucha, near Delhi Gate,' is most picturesquely and naively written. It is a translation of the Persian, made by the composer himself. The original is exhibited, and is a manuscript of singular elegance and chasteness :—

1. Hail, dear heart, the garden of hope is in full bloom ;  
in other words, the tree of the world's destiny is loaded  
with fruit.
2. The branches of tree of the world's wishes are thriving,  
and the tree of desire is adorned with leafy honours.
3. The garden of hope is in blossoms ; and the meadows of  
pleasure covered with young shoots.
4. Every bud is on the point of blooming ; and every tulip  
puts on a red coat as a sign of pleasure.
5. The buds of roses have no business at hand—but opening  
into blossoms ; the nightingale is cheerfully engaged in  
warbling.
6. How delightfully do the gardeners walk on the footpaths ;  
the wild wind blows but with peculiar caution.
7. The gardeners fill their baskets with flowers ; the nets of  
the fowler are empty, the birds having flown away.



8. The garden canal rushes on like transport in the minds of men ; the water of the well overflows its banks for joy.
9. The clouds are passing to and fro ; with skins, in order to prevent the ground of the world's meadow getting dry.
10. The pearl-like drops of the dew are falling fast ; in order that every leaf may fill into own phial (*sic*).
11. The earth is so illuminated by the effects of the moon-light as the sky with the light of shining stars.
12. The fruit and the flower have a curious discussion, one contending with the other for pre-eminence.
13. The flowers claim that they invigorate (*sic*) the heart and the brain, the fruit that is cause of the world's life.
14. The different species of jessamine are talking to each other as to their being the favourites of great and glorious God.
15. The pear and the apple say that they are the perfume by which God remedies the disturbances of brain.
16. The garden-ground is as transparent (*sic*) as a mirror, the glance itself stops here.
17. The sight of this charming scenery led me to inquire who was the Emperor of the World.
18. It is our gracious Queen Victoria, whose dread makes the Mars and the Saturn tremble.
19. She is the love-reign, the ruler and the judge of the world : no wonder even if the locks of hair lose their curl.

With Oriental hyperbole the writer alludes to the Duke as a politician, philosopher, and mathematician who is 'an epitome of all the sciences and arts,' compared to whom, Aristotle is 'an ignorant boy.'

He is further described as 'the Captain of the Boat of the Universe, and is endowed with an enterprising

spirit.' Sea-voyages are as easy to him as walking on land.

Homage is paid to the Duke's personal prowess; and we are told that 'He by his strength maketh the powerful grow disheartened; suffice it to say, that he can remove mountains from their places if he wishes.'

Indian Art is represented in textile fabrics and gorgeous embroideries. These are ranged down the side of the court in several cases (**Uu** to **Zz**). **Zz** contains the Kummerbund presented by the Begum of Bhopal, which has been mentioned already. It hangs in front of the magnificent gold and crimson carpet given by Sir Salar Jung, K.C.S.I. (No. 244.) On each side of this hang (396, 397) a pair of sandal-wood chouries, stated to have been carved from two blocks of wood, and (403, 404) a pair of ivory chouries similarly carved from a block of ivory. Their utility as fly-flappers, however, is much reduced by the ready manner in which the strips or hairs snap off upon the least motion. They were presented to the Duke by the Maharajah of Bhurtpúr.

Next comes, perhaps not without some incongruity in the arrangement, a trophy of hunting-spears radiating around (No. 645) a joss from the summer-palace at Peking. Of the hunting-spears, 743, presented by the Maharajah of Benares, should be noted: the spear-head projects beyond the hilt or cross-piece of steel, which acts by a spring upon the trigger of the pistol, surmounted by the spear-head. Thus as soon as the spear-head has been run up to the hilt into the animal, a little additional pressure causes the pistol to explode. Whether the weapon be a good hunting implement or not, is a question to be answered only by those who use it. Its weight and cum-

bersomeness would seem to be disqualifications. Returning to the embroideries one finds in case **Xx**, No. 277, a fine piece of work presented at Delhi. In case **Ww**, a very valuable embroidery (No. 953) is displayed. It is a shawl of that most enticingly soft stuff produced from the pushmena of the Kashmir Goat, with rich, pure, gold-thread embroideries thickly worked into the border, and was given to His Royal Highness by the Maharajah of Jammu and Kashmir. In the case **Vv**, next to it, are pieces numbered 755 to 762 of 'Kincob' material. Kincob is a corruption of the two Indian words 'Kum' 'Khwab,' signifying 'without sleep.' As may be judged, the material is of a texture which would considerably irritate the skin of the wearer; thus there is a constant and effectual hindrance to those casual slumbers which would otherwise steal over handsomely arrayed Oriental grandees, during the stately tediousness of Durbars.

Native and less important art-works are to be found in case **Q**. The coloured marbles of gods from Benares occupy the upper portion. Under them are several bronzes decorated with red patches of sealing-wax. They were also purchased at Benares, and an explanatory list is given in the official Catalogue, Nos. 419-450. The baby Krishna being nursed by his mother forms the central object in a little bronze bowl from Mattra. The bowl may be filled with water, but when the water approaches too near to the feet of the god it gradually sinks down, passing away by a small invisible hole in the base of the bowl. This toy is held in great reverence by the natives, who find the influence of their bronze god more potent than that of the living Canute, when he planted his seat on the beach. To the inquisitive unbeliever the



application of a syphon inside the god's throne will explain the miraculous obedience of the water. Nos. 451 and 455 are examples of the Agra Mosaics with which the renowned Taj at Agra abounds. The lower part of the case is devoted to miscellaneous objects, of which the principal are pieces of 'Bidri' work—iron elaborately but roughly inlaid with silver (*see* 378–383)—and an apple-shaped greenstone (744) called 'Futhoozuhur.' A jacket of red silk, richly ornamented with pearls and precious stones, given by His Highness the Gaekwar of Baroda, is exhibited in a cylindrical glass case, **R** (764), which facilitates a close examination of the embroidery from all sides.

The long case **S** is resplendent with golden objects. The gorgeous hookah rug (241) worked with gold, silver, and coloured threads, lines the bottom of the case. Upon it stands a large silver hookah (240). Around are arranged various pieces of plate. A small model of an elephant (462) carved from an elephant's tooth is a curious little work. It is near 236—a gold faun-box on a plateau. The art is of a bad European period, generally known as the Rococo period. The work was done by Indians, and probably considered by them to be a specimen of what is deemed European Fine Art. Thus good workmen, possessing inherently a feeling for art infinitely superior to that which they are set to imitate, are misled by having to produce a bad work.

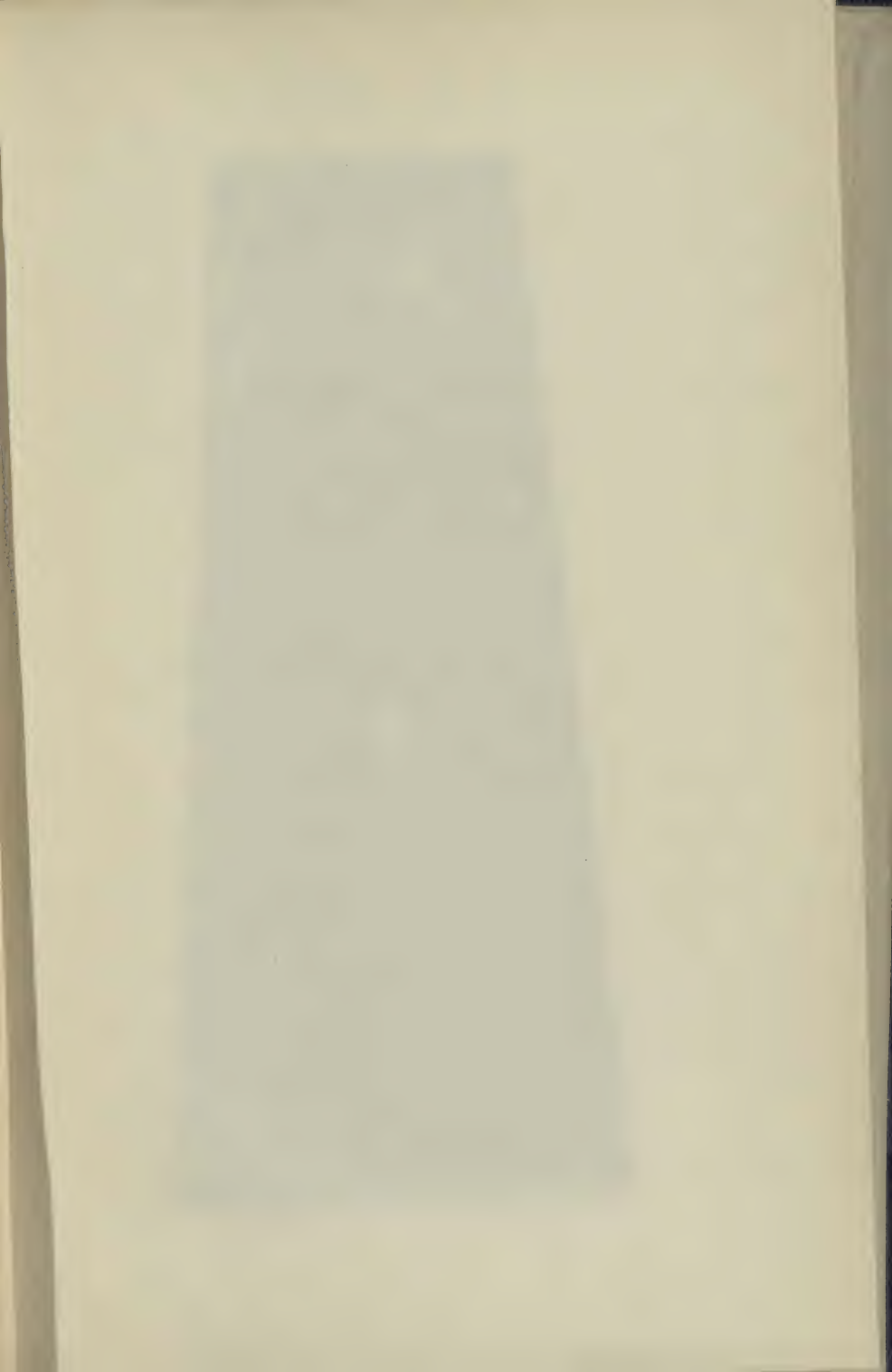
A curious mixture is to be found in case **T**. Surmounting everything is a large sandal-wood box from Ceylon (232), beautifully carved. Then, below, is a suite of writing-table materials in the ivory and metal inlaid-work from Bombay (385–387). 'Kúft-gari' work—gold inlaid into iron finds representations—and very good ones,

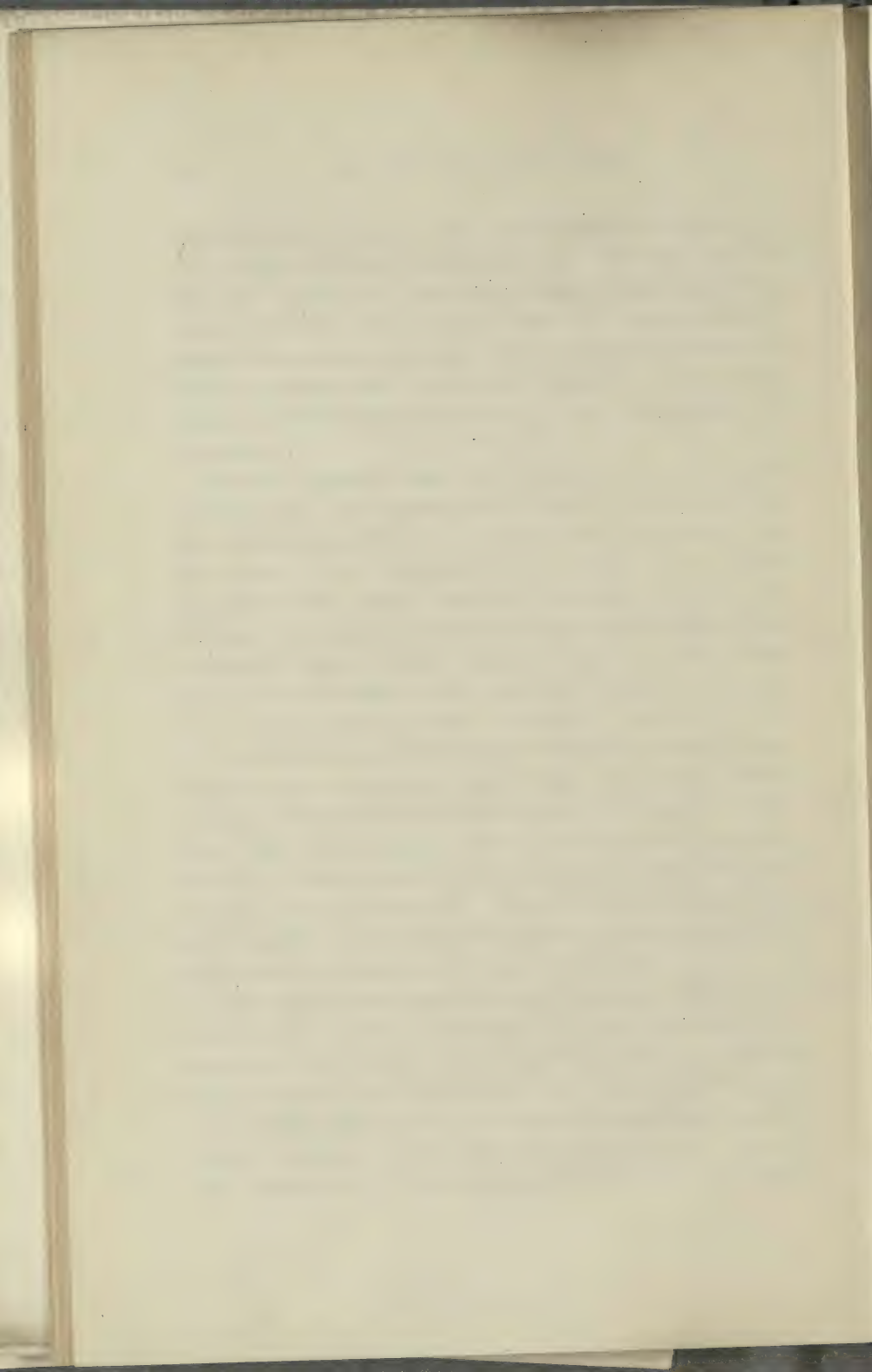


too—in Nos. 371–377, which are an inkstand, stationery case, cigar-ash dish, candlestick, &c. On the west of the case should be remarked a large Cingalese silver casket, No. 363. The repoussé work is conscientiously carried out,—native figures, Hindu deities and bands of flowers compose the ornamental features. It was presented to His Royal Highness by the Municipality of Colombo.

On the opposite side are some exquisite (256–258) enamels from the Maharajah of Jaipúr. The most important of them is No. 257, a scent-stand, 'uttar-dan.' In the centre is an expanding lotus flower. The colours throughout the whole work are arranged very harmoniously. The plateau portion of this object is divided into indented, Persian-formed, panels. These are filled either with a peacock with his tail spread (an excellent ornament for a circular space), or with a group of a hawk and some bird which it has seized. It should be added that this enamel work is done upon a gold base—the enamel, being in some cases translucent, derives an advantageous effect from this circumstance. On a level with the enamels, but at a different side—to the north—is a pair of gold bangles from Ceylon (276). Their massiveness is striking and suitable. From Trinchinopoli is a gold bracelet (No. 267) minutely chased with figures of gods.

The magnificent arms presented by various Maharajahs and Native Princes, are shown in three cases near the screens of Mr. Brierly's paintings (Nos. 2 and 3). Visitors should remark the lavishness with which the weapons are jewelled, and especially the elegant mountings applied to the handles. See **G** and **H** in Group **C**, of Case **U**. The refinement of the design and beauty of the work-











manship are studies worthy the attention of our European jewellers, who, by their wares, to a great extent, direct public taste. The handle of the sword marked **M** is a similar example. In this the fault in principle of making one kind of precious stone the ground upon which another precious stone may be placed, passes unnoticed, the whole composition being arranged harmoniously and cleverly. Case **Bb** contains Nos. 541-550, amongst which are some finely watered steel helmets and suits of silky-looking mail armour.

As the last pages of this 'Guide' are being finally revised, the sad news of the assassination of Lord Mayo, the Viceroy of India, has been telegraphed to England. Amongst the many lasting and excellent works which originated with his Lordship, the promulgation of a knowledge of Indian Art takes a foremost rank. Acting upon the suggestions of the Home Government, Lord Mayo warmly supported the establishments of Archæological Surveys, and of a system of procuring casts whereby complete reproduction of Historical Art-work in India might be generally circulated; and some of these casts were seen by the public for the first time in the International Exhibition of 1871.

The collection of Shells has been now arranged in the three cases **G H I**. It is interesting to know that His Royal Highness himself devoted several hours a-day to the arrangement and cataloguing of these specimens, during four or five months of the later period of cruises.

---

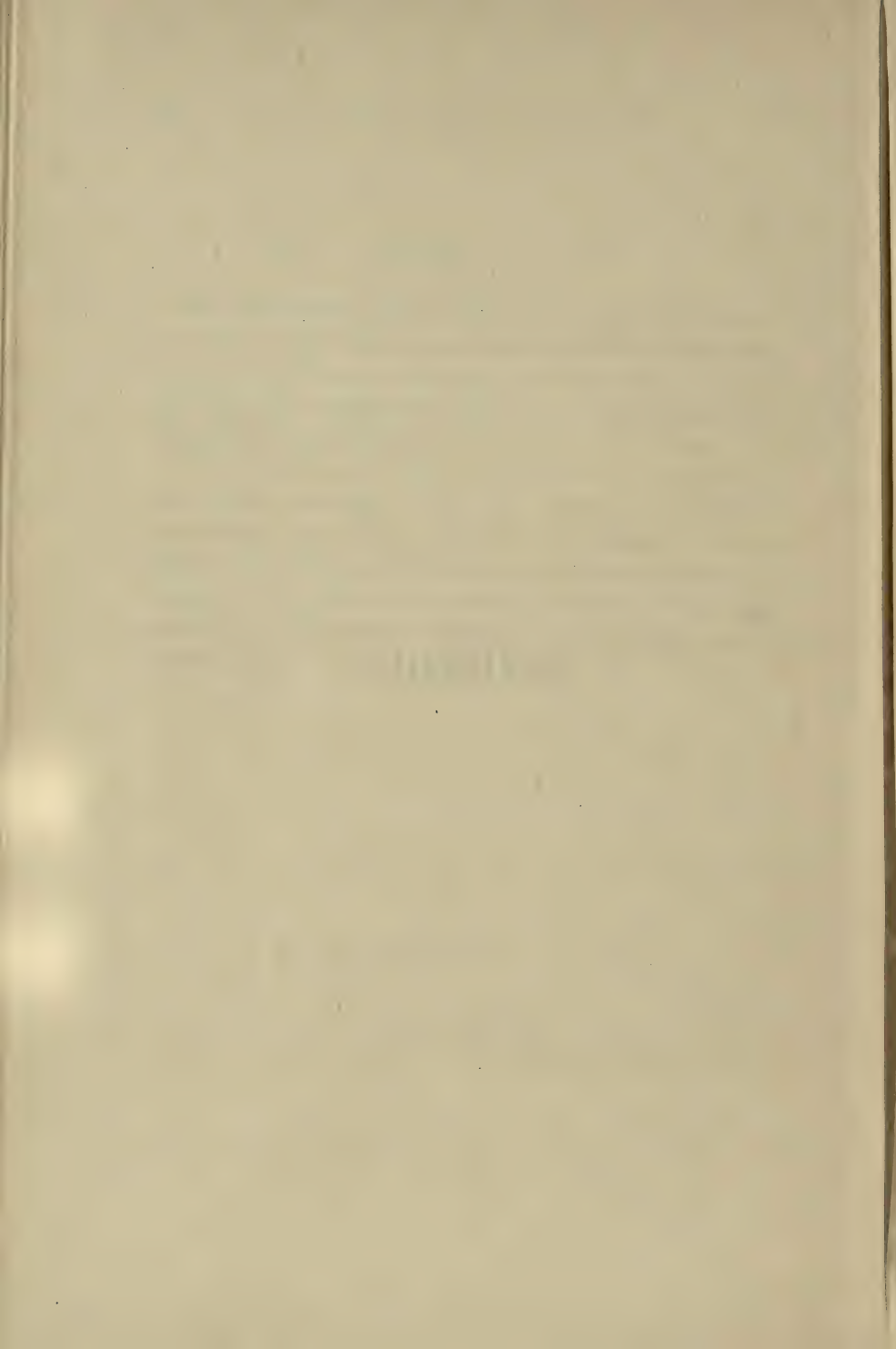
## CONCLUSION.

The exhibition of the Duke of Edinburgh's Collection provides a favourable opportunity of closely inspecting illustrations of the scenery, arts, and industries, of foreign countries, with which many persons can only hitherto have had a limited acquaintance.

The presents and addresses offered to His Royal Highness during his long cruises, are pleasant evidences of the friendly sentiments entertained towards the Royal Family and this country by the various nations and communities of all parts of the world, who welcomed a representative of the United Kingdom in the person of the Queen's son.

## APPENDIX.





‘HE MELE LAHUI HAWAII.’

*Moderato.*

Ka Ma - ku - a Ma - na Loa, Ma - li - u mai ia

The first system of musical notation for 'He Mele Lahui Hawaii'. It consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics 'Ka Ma - ku - a Ma - na Loa, Ma - li - u mai ia' are written below the treble staff.

ma - kou E ha - li - u a - ku nei, Me ka na - au ha a -

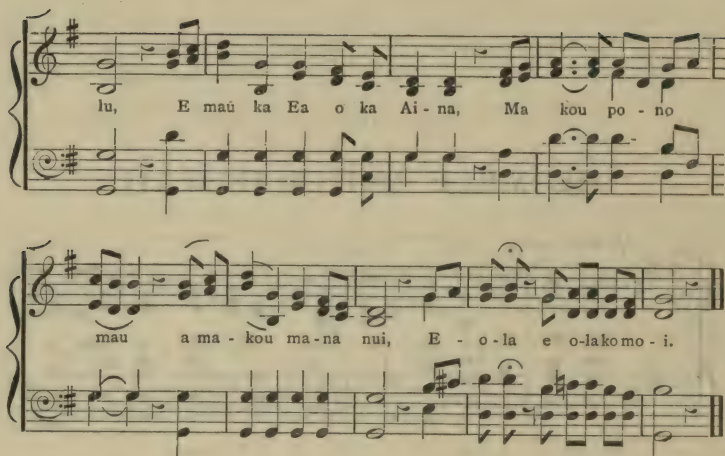
The second system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics 'ma - kou E ha - li - u a - ku nei, Me ka na - au ha a -' are written below the treble staff.

- haa, E mau - ka ma - lu - hia, O nei Pac Ai .

The third system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics '- haa, E mau - ka ma - lu - hia, O nei Pac Ai .' are written below the treble staff.

- na, Mai Ha - wai - i a - mi - hau, Ma - la - lo o kou - ma

The fourth system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics '- na, Mai Ha - wai - i a - mi - hau, Ma - la - lo o kou - ma' are written below the treble staff.



## HE MELE NO KA DUKE.

- |  |   |
|--|---|
| <p>1 He leo aloha<br/>Me ka pumehana<br/>Nou e ke 'lii:<br/>Kamalei Pelekane<br/>Duke o Edineboro'<br/>No kou hiki ana mai<br/>Aloha oe.</p> | <p>3 Na ke Akua i kiai<br/>Nana no i malama<br/>Ma kou alanui<br/>Ka moana uliuli<br/>Na kai kupikio<br/>A hiki ola mai<br/>I Hawaii nei.</p> |
| <p>2 Pomaikai a hauoli<br/>Ko makou ike ana<br/>I ke 'lii e,<br/>Nou ka makou mele<br/>Ka makou hoolea<br/>E mele aku nei<br/>Aloha oe.</p>  | <p>4 Ke uwalo ae nei<br/>Ka makou leo pule<br/>I ka Makua<br/>E kiai, malama<br/>Ma kou mau alanui<br/>E huli hoi aku nei<br/>I kou home.</p> |
- 5 A hui hou aku no  
Me kou makuahine  
O Vitoria  
Ka Moiwahine  
O Beretania Nui  
Ka Emperese o India  
Aloha oe.

# TAHITIAN NATIONAL MELODIES.

## No. I.

8.

FINE.

*mf* *p*

*mf* *p* 8.

## No. II.



Two systems of piano accompaniment in B-flat major, 2/4 time. The first system begins with a treble clef and a key signature of two flats. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Dynamic markings *mf* and *p* are present. The second system continues the piece, ending with a double bar line.

## No. III.

Two systems of piano accompaniment in D major, 2/4 time. The first system begins with a treble clef and a key signature of two sharps. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The second system continues the piece, ending with a double bar line.

No. IV.

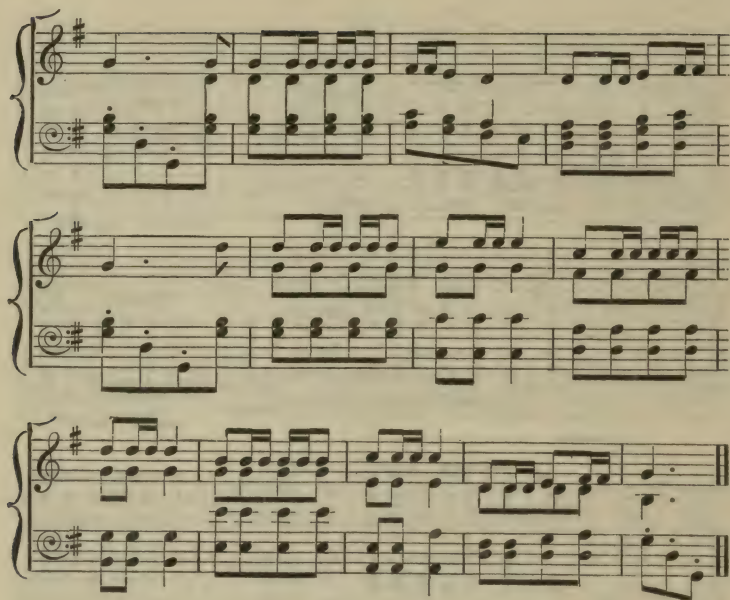
Ja or - a - te Ar - i - i Ba re ta - ne I - to - na tæ - ra - a

mai, Ja or - a - te Ar - i - i Ba re ta - ne, I - to - na tæ - ra - a

mai, Ma - ev - ate Ar - i - i, Af - er - it - i Ma - e - vate Ar - i - i,

Af - er - it - i Ma - e - vate Ar - i - i, Af - er - it - i, I - to - na tæ - ra - a mai.

A SECOND ARRANGEMENT OF No. IV.



LONDON:  
PRINTED BY JOHN STRANGEWAYS,  
Castle St. Leicester Sq.



PLAN OF ARRANGEMENT  
OF  
COLLECTION.



## REFERENCE TO PLAN.

---

- |   |   |
|---|---|
| <p><b>A</b> Addresses.</p> <p><b>B</b> Trowels.</p> <p><b>C</b> Addresses and Books.</p> <p><b>D</b> Addresses and Books.</p> <p><b>E</b> Oil-Painting.</p> <p><b>F</b> Elephant's Head.</p> <p><b>G</b> Shells.</p> <p><b>H</b> Shells.</p> <p><b>I</b> Shells.</p> <p><b>J</b> Australian Silver Work, &amp;c.</p> <p><b>K</b> Birds, &amp;c.</p> <p><b>L</b> Objects from Sandwich Islands.</p> <p><b>M</b> New Zealand Greenstones, &amp;c.</p> <p><b>N</b> Statue.</p> <p><b>O</b> New Zealand and South Sea Weapons.</p> <p><b>P</b> New Zealand and South Sea Weapons.</p> <p><b>Q</b> Indian Bronzes, Mosaics, &amp;c.</p> <p><b>R</b> Indian Embroidered Jacket.</p> <p><b>S</b> Indian Hookah Rug, Hookah, &amp;c.</p> <p><b>T</b> Indian Silver and Sandal-wood Objects.</p> <p><b>U</b> Indian Weapons.</p> <p><b>V</b> Chinese and Japanese Figures.</p> <p><b>W</b> Chinese Porcelain.</p> <p><b>X</b> Chinese Porcelain.</p> <p><b>Y</b> Japanese Porcelain.</p> | <p><b>Z</b> Japanese Porcelain.</p> <p><b>A a</b> Chinese and Japanese Enamels.</p> <p><b>B b</b> Indian Chain Armour.</p> <p><b>C c</b> Indian Arms.</p> <p><b>D d</b> Japanese Paintings, &amp;c.</p> <p><b>E e</b> Japanese Paintings.</p> <p><b>F f</b> Japanese Paintings.</p> <p><b>G g</b> Japanese Paintings.</p> <p><b>H h</b> Japanese Lacquer Work.</p> <p><b>I i</b> Japanese Lacquer Work.</p> <p><b>J j</b> Japanese Lacquer Work.</p> <p><b>K k</b> Japanese and Chinese Bronzes.</p> <p><b>L l</b> Japanese Armour.</p> <p><b>M m</b> Japanese Bronzes.</p> <p><b>N n</b> Tahitian Robe, &amp;c.</p> <p><b>O o</b> Canoe Head.</p> <p><b>P p</b> Chinese Textiles.</p> <p><b>Q q</b> Chinese Textiles.</p> <p><b>R r</b> Japanese Robe, &amp;c.</p> <p><b>S s</b> Chinese Chairs.</p> <p><b>T t</b> Chinese Robe.</p> <p><b>U u</b> Indian Textiles.</p> <p><b>V v</b> Indian Brocades.</p> <p><b>W w</b> Indian Brocades.</p> <p><b>X x</b> Indian Brocades.</p> <p><b>Y y</b> Indian Embroidered Carpet.</p> <p><b>Z z</b> Indian Embroidered Carpet.</p> |
|---|---|

---

## SCREENS.

- 1, 2, 3, 4, Drawings by O. W. Brierly.
- 5, 6, 7, 8, 9, Drawings by N. Chevalier.

# PLAN OF CASES & SCREENS IN THE NORTH COURT SOUTH KENSINGTON MUSEUM.

